

SHOWCASE

Music Clubs Magazine

Come to
Fall Session
Asheville, N.C.
August 18-23

Full
Report on
Kansas City, Mo.
Convention



Asheville—“Land of the Sky”

Summer, 1961

FALL MEETING

FEDERATION members are invited to combine vacation with Fall Board Meeting at the Battery Park Hotel in Asheville, North Carolina, Land of the Sky, August 18-23, 1961.

Here . . . in an aura of Great Smoky Mountains, Blue Ridge Parkway, Cherokee Indian Land, hand weaving, soap and candle making, silversmithing, Biltmore Estate and Garden . . . the Federation will meet for five exciting days of mental stimulation and esthetic excitement. And here the new Board of Directors, National Chairmen, and State Presidents, under the leadership of our re-elected National President, Mrs. C. Arthur Bullock, will outline the form of the next biennium of Federation progress.

This meeting will reflect the creative and capable planning of Mrs. Maurice L. Honigman, Gastonia, General Chairman of the Planning Board; Mrs. H. A. Lewis, Asheville, Local Chairman; and Host Groups: Asheville Music Club, Mrs. W. Burr Allen, President; North Carolina Federation of Music Clubs, Mrs. Harold G. Deal, Hickory, President; Transylvania Music Camp, Dr. James Christian Pfohl, Director.

Donald Read, 16-year-old scholarship pianist, of Juilliard, and member of North Carolina Federation, will perform on the August 19 musical program.

John Paul Galligan, Blacksburg, Virginia, 12-year-old violoncellist and 1961 winner of Transylvania Music Camp Scholarship in honor of Hinda Honigman, will appear on the August 19 music program following a "Cherokee Pow Wow" dinner.

Sunday, August 20, will be spent at Transylvania Music Camp where 1961 Young Artist Winner, William Alton of Greensboro, will appear with the Brevard Symphony Orchestra conducted by Dr. James Christian Pfohl. William is pictured in Frontispiece this issue.

John Briggs, *New York Times* Music Critic and author of a new book on Leonard Bernstein, will speak on "Bernstein's Valley Forge," the struggle of a gifted young musician, at the "Evening in Carolina" banquet on August 21.

Jeanne Greash, Gastonia, North Carolina contralto, former Junior, and composer of Federation Student Hymn adopted at 1959 Columbus Biennial, will be a guest artist on August 21.

Harold Cone, internationally known pianist and composer and native of Greensboro, North Carolina, will be a guest artist on musical program of "Evening in Carolina" dinner, August 21.

Dr. B. Frank Hall, Jr., Pastor of Pearsall Memorial Presbyterian Church, Wilmington, North Carolina, will be featured speaker at "Land of the Sky" formal dinner, August 22.

Walter Carringer, tenor, will be heard August 22 following the "Land of the Sky" dinner. Native of North Carolina, now of New York City, Walter was a 1956 Anne M. Gannett Scholarship winner.

Nara Snornieks, former concert pianist of Riga, Latvia, will also be heard August 22 following "Land of the Sky" dinner.

Other Highlights of the meeting are outlined in the Call to Convention. And remember that all meal events, concerts, and open meetings are open to all Federation members from every state. If you have not received information, write to Headquarters.



Mrs. Harold G. Deal



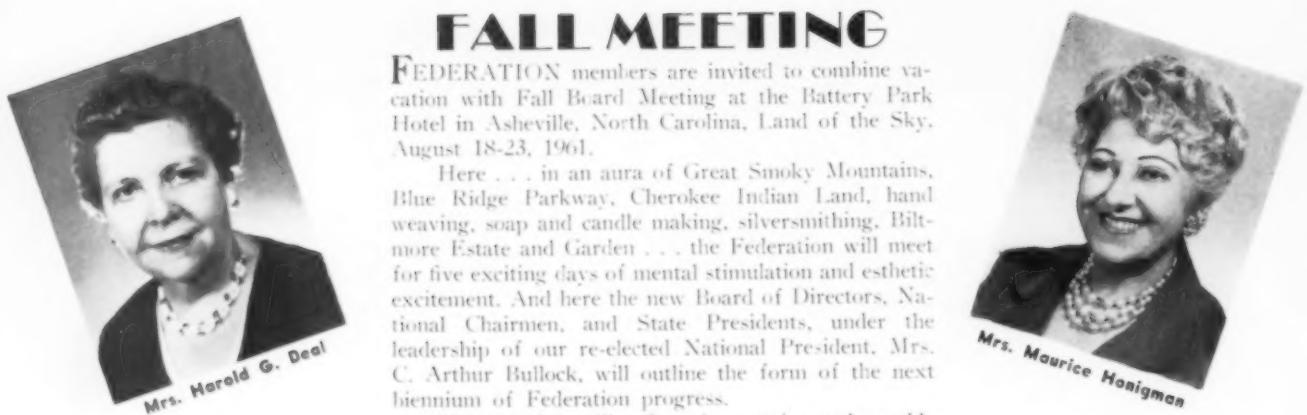
Jeanne Greash



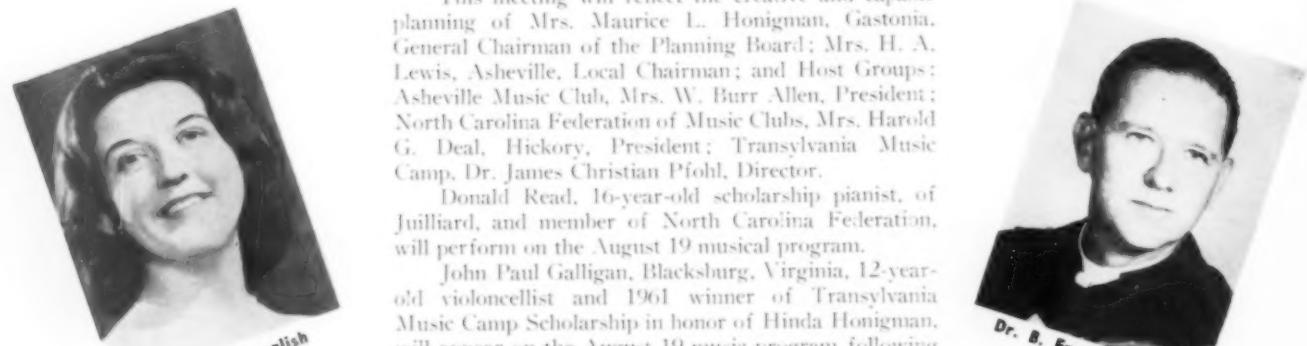
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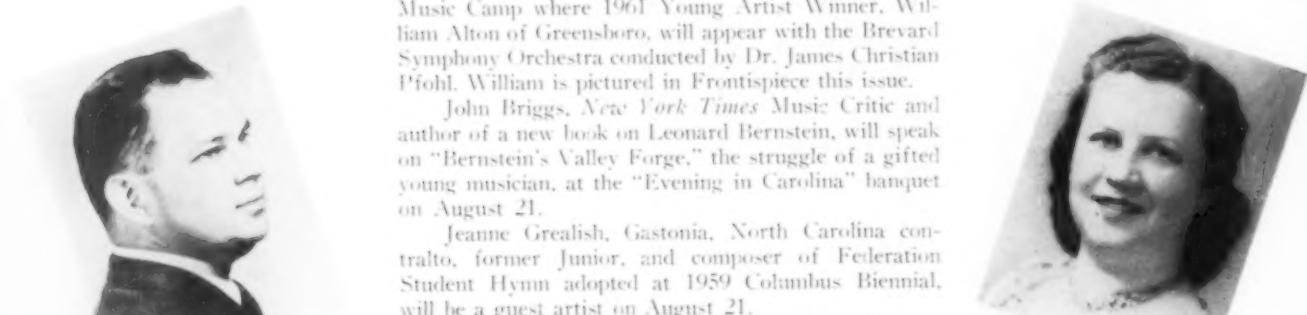
John Paul Galligan



Mrs. Maurice Honigman



Dr. B. Frank Hall, Jr.



Nara Snornieks



Donald Read

Showcase Music Clubs Magazine

National Federation of Music Clubs

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Published at 404 N. Wesley Ave., Mount Morris, Ill., five times a year; Fall, in Oct.; Winter, in Dec.; Special, in Feb.; Spring, in April; Summer, in June. Send inquiries to Suite 900, 410 S. Michigan Ave., Chicago 5, Ill.

Postmaster: If undeliverable, please send Form 3579 to Showcase, Music Clubs Magazine, Suite 900, 410 S. Michigan Ave., Chicago 5, Ill. Second class postage paid at Mount Morris, Ill. Subscription price \$1.50 a year in U.S. and Possessions; Canada, \$1.50; Foreign, \$2.00. Single copies 50¢.

Volume XL

Number 5

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The Front Cover

A long-range view of Asheville, North Carolina, site of the Fall Session where any Federation member may attend the meal events, concerts, and open meetings. Write NFMC Headquarters for details. See story on opposite page.



introducing . . .

our 1961



Mrs. C. Arthur Bullock, President, left, meets the Young Artist winners of the 1961 auditions. Making the presentation is Mrs. Naomi Reynolds, Chairman of the Auditions, shown at the extreme right. Winners are Tiberius Klausner, Kansas City, winner of the Violin auditions, second from left. Next is Miss Shirley Verrett-Carter, mezzo-soprano from New York City, and winner of Woman's Voice; and William Alton, Greensboro, North Carolina, second from the right, winner in the Piano classification. Judges declared these three the winners of the auditions held in Kansas City during the 31st Biennial Convention. They were presented in concert Wednesday evening of the Convention.

YOUNG ARTIST WINNERS

Educating Our Gifted Youth

EDUCATING our gifted youth has been of paramount concern to this philanthropic music service organization, The National Federation of Music Clubs, because education has been a vital factor in our 62 years of history-making dedication to the nation's cultural development.

Obviously, we of the United States have believed in universal education; and have put that belief into effect here in our own country by giving every child some education. However, we realize that our educational program has been geared, primarily, for the normal child.

But, now, responsible citizens living in today's great scientific, international age, are keenly aware of the value of quality and maximum training for youth possessed of superior talent and intellect. This is very essential for leadership and specialized fields of science, art and government.

Consequently, our National Federation of Music Clubs has augmented its pronounced objectives of "developing and maintaining high musical standards, aiding and encouraging musical education, promoting American music and American artists." We seek out youth with high intelligence and musical talent. We foster their development through such means as club activities which provide training and experience in both music and citizenship responsibilities. We sponsor Junior Festivals, Student Auditions, and Young Artist Auditions to launch artists on their professional careers; conduct composition contests carrying awards and promotion for both juniors and students; support an award and scholarship program for both regular school semesters and summer music study. The Federation also encourages Summer Music Camps for youth by erecting scholarship lodges on location; and sending superior students there on scholarships. Promotional support of the Music Camps is augmented by programming "Official Federation Days" at these Camps.

In the educational program for youth, The National Federation of Music Clubs emphasizes the value of the creative arts as the language of all nations; and as a vital instrument for world understanding and harmony.

So, today, in our reflection on educating the gifted youth, we urge greater recognition and support of the creative arts—music, art, drama, and dance—for both the enrichment of our national life and brightening the cultural image of our Nation; and for developing world harmony and understanding.

The National Federation of Music Clubs, through its membership of approximately 600,000 in the Junior, Student, and Senior Divisions, is esteemed as the world's largest and most powerful cultural organization. Speaking for this Federation, we express deep gratitude for the growing universal interest in the arts; and for servicing humanity through the instrumentality of music. We commend the innumerable institutions, organizations, and camps which are providing the stimuli, the educational facilities, and the opportunities for performance and creative listening in the interest of advancing the arts.

Especially do we salute the National Music Camp at Interlochen, Michigan, for its extraordinary guidance and training of gifted youth in the arts; and for its effective promotion of world understanding through the universal language of the arts.

Dorothy Dann Bullock

Notes A N Quotes D Letters to the Editor

Project for NFMC

At the final event of the Federation Convention, Dr. Herman Neuman, Music Director of New York's Municipal Broadcasting System, invited the Federation to expand its broadcasts on WNYC.

The plan is to inaugurate a weekly Federation broadcast. Each State Federation is invited to prepare and submit a half hour or 55 minute program on tapes. The program should offer highlights of the State Federation's musical activities, i.e., its composers, artists, musical organizations, choral groups, etc. Each "show" should be complete with commentary including a brief opening introduction by the State President. The tapes should be recorded at 7½ or 15 inches per second. It is possible that the Radio Departments of the State University would assist the Federation in the preparation of this program. It is planned to inaugurate the series in the late Fall and carry it through the year if the response warrants it. Dr. Neuman would appreciate an early indication for intention to participate from the State Presidents or the Radio Chairmen. His address is: **Dr. Herman Neuman, c/o WNYC, New York 7, N.Y.**

Rock-a-bye Baby

"In the May, 1917, issue of the *Musical Monitor* which was the official magazine of the OFMC at that time, there was an article concerning the lullaby 'Rock-a-bye Baby.' The story was that this was the first poem to be set to music in America. A young Englishman upon his arrival in the new world saw an Indian papoose strapped to a cradleboard and swinging from a tree; he wondered what kept the cradleboard and infant from falling as the wind was blowing. He wrote the words to the lullaby on his shirt cuff and later set it to music. BUT, the article did not state the name of that young man. HAS ANYONE COME FORWARD SINCE THAT TIME TO CLAIM THAT DISTINCTION?

"My mother used to sing that lullaby to me when I was a child, but she knew nothing of the origin or author or composer. I have contacted many of our local musicians and they all

remember the lullaby and all remembered their mothers singing it to them, but no one ever saw it set to music.

As we all vividly recall the lines, they were as follows:

*Rock-a-bye baby in the tree top,
When the wind blows the cradle will rock,*

When the bough breaks the cradle will fall;

And down will come rock-a-baby and all,

Refrain:

Rock-a-bye, rock-a-bye, nothing to fear,

*Rock-a-bye, rock-a-bye, mother is near,
Angels will guard thee, their loving watch keep,*

So rock-a-bye baby, rock you to sleep."

Please give me some information concerning this lovely old song, by whom composed and who publishes it. I am very anxious to obtain a copy of it.—**Mrs. O. R. Hisel, 408 South 15th St., Muskogee, Oklahoma**

Another Organist Club!

"In November-December *Showcase Letters to the Editor* you asked 'Any other Organists Clubs?' Well, while Massachusetts has for many years hidden its light, now seems to be the time to ignite a small blaze of publicity for a Club which has been a beacon for many of us interested in organ music."

"The Women Organists' Club of Boston has for many years served this city at its meeting place, the Arlington St. Church on Boylston St. Alice Shephard, one of its charter members, tells me it is 38 years old, founded by Edith Sang in 1923. Clara Fenton, one of Boston's well-known sacred composers, was a member. And, in the accompanying picture B, Harriet Forbush, well-known organist of the



A

B

Christian Science Church, Rachel Gilmore, and Ada Bartholomew its president, sit at table (during the Cavalcade "Freedom Sings") to prove there is an Organists' Club in Boston of women who present famous organists and members and young artists, and en-

gage in philanthropic enterprises for the good of the city.

"In monthly presentations at this famous old church, this Club, which was recently reinstated into NFMC by your Massachusetts President of Federated Music Clubs, goes on its way rejoicing that belated recognition may be bestowed in *Showcase* on its faithful members such as Dorothy Sprague, Alice Wheeler, Mrs. Murphy, faithful secretary, and many others. Incidentally, I was President of this Club when it was a federated club in 1944."—**Muriel MacLachlan, President, Massachusetts Federation of Music Clubs**, and pictured at left at A.

Music Festivals

Two orchestras from the United States participated in the **Inter-American Music Festival** April 22-30 in Washington, D.C.—the Eastman Philharmonia Orchestra, conducted by Dr. Howard Hanson and composed of picked students from the Eastman School of Music, and the National Symphony, conducted by Howard Mitchell. Other orchestras performing during the festival were the Orquesta Sinfonica Nacional, of Mexico, conducted by Carlos Chavez, and the CBC Orchestra of Toronto, Canada. Included on the Eastman Philharmonia program were first performances of Roy Harris' "Cantata for Baritone and Orchestra," the "14th Symphony" by Henry Cowell, and "Variations for Piano and Orchestra," by Guarniere.

Because of the appearance of the Eastman Philharmonia as a part of the Inter-American Music Festival in Washington, D. C. on April 27, the **Eastman 31st Annual Festival of American Music** was spread over a four-week period, instead of the usual week, beginning with the annual symposium "laboratory" of new compositions at which 24 new orchestra scores by young American composers were performed during the week of April 10-14. On April 17, the program by the Eastman-Rochester Orchestra, conducted by Dr. Howard Hanson, presented a commemorative program, performing the symphonic poem, "Lamia" and Suite, Opus 42, by Edward MacDowell in observance of the 100th anniversary of the composer's birth. The second half of the program presented "Elegy" by Dr. Hanson in memory of the 10th anniversary of the

death of Serge Koussevitzky and concluded with the first public performance of the "Symphony No. 1" by the young American composer, Malcolm Seagrave.

Music "reflecting the multiplicity of present-day approaches to composition" was performed in the tenth **University of Illinois Festival of Contemporary Arts** Feb. 26 through April 18.

Prof. John Garvey, Festival music chairman, said the nine programs included: (1) Music of American experimental composers such as Ives, Partch, Varese, Ruggles, Harrison, and Cowell; (2) Works showing interaction of ethnic influences on Oriental, American, and European composers; (3) Modern "classics" represented by music of Schoenberg, Bartok, Berg, Webern, and Stravinsky; and (4) Three first performances of works by Illinois composers—Kenneth Gaburo, Robert Kelly, and Harry Partch.

First of the Illinois premieres was "The Widow" by Kenneth Gaburo presented by the University's Opera Group under direction of Prof. Ludwig Kirner. Gaburo is a member of the theory faculty and candidate for a doctor of musical arts at Illinois.

Premiere of Robert Kelly's "Double Concerto for Violin, Cello and Orchestra" was March 19, performed by Homer Schmitt, violin, Robert Swenson, cello, and the University student symphony orchestra conducted by Bernard Goodman. Composer, soloists, and conductor are all faculty members of the School of Music.

"Revelation in the Courthouse Park," an extravaganza in tragic vein by Harry Partch, had its first performance April 11. Prof. Garvey conducted an ensemble playing the composer's unique instruments. Singers, dancers, brass band, and gymnasts also took part. The composer is currently research associate in music at Illinois.

David Ward-Steinman Wins BMI Award

David Ward-Steinman, first-place winner in both classifications in the NFMC 1960 Young Composers' Contest, is one of eight young American student composers to share \$5,000 in the Ninth Annual Student Composers Awards, sponsored by Broadcast Music, Inc., and announced on June 17 by BMI president Carl Haberlin.

David, age 24, of Alexandria, Louisiana, now studying at the University of Illinois, won for his "Concerto Grosso for Combo and Chamber Orchestra."

In addition to winning this 1960 BMI award, David has also been a 1953, 1954, and 1959 BMI winner. He

will receive his Doctor of Musical Arts degree from the University of Illinois this year and will join the staff of San Diego State College, San Diego, California, in September as an assistant professor of music.

NFMC, Take a Bow

Dear Mrs. Knox:

"How kind it was of you to send me the review of the women's chorus of the Monday Musical Club that sang my arrangement of "The May Day Carol." I was delighted to receive it.

"As a Past President of the New York Federation of Music Clubs, you may or may not know that in a sense it was the National Federation of Music Clubs that gave me my start as a composer. In 1913, they awarded me a prize for my symphonic poem, "The Siren Song," and it was this that encouraged me to make a career in serious music.

"Thank you again for your thoughtful letter."—**Deems Taylor**.

Third String Congress

Conductor Thor Johnson and musician Paul Oberg head a most distinguished faculty of musicians at the Third Annual String Congress at Michigan State University, East Lansing, June 18 through August 12. The student body at the congress is made up of 100 winners of auditions conducted and financed by locals of the American Federation of Musicians in the United States and Canada.

Dedicated to the development of young string musicians in the U.S. and Canada, the scholarship program provides eight weeks of intensive instruction under the following distinguished musicians: Concertmaster Frank Houser of the San Francisco Symphony; concertmaster Rafael Druian of the Cleveland Orchestra; concertmaster Hyman Goodman of the Toronto Symphony Orchestra; Louis Krasner, professor of violin and chamber music at Syracuse University, and Warren Benfield, double bass, Chicago Symphony.

Also on the faculty are: William Lincer, solo viola, New York Philharmonic; Lorne Munroe, solo cellist, Philadelphia Orchestra; Mishel Piasatto, former concertmaster of the New York Philharmonic and conductor of the Longines Symphonette, and Theodore Salzman, solo cellist, Pittsburgh Symphony.

Last year's String Congress was held at the Inter-American University of Puerto Rico in San German and was attended by Mrs. C. Arthur Bullock and Mrs. Blant Burford. Greenleaf Lake in Oklahoma was the site of the 1959 congress.

Thanks to NFMC

Dear Mrs. Bullock:

"I would like to express my gratitude, mine personally as well as for the Board of Directors of the Fresno Philharmonic Association, for the Double Award of Merit given us by the National Federation of Music Clubs for our Crusade for Strings 1960-1961.

"This project, as well as many others we are sponsoring, is such a long-range one, that it is comforting and rewarding to receive such recognition and the assurance we are doing the right thing.

"Thank you and the Federation for your kind gesture.—**Paul Vermeil**, Musical Director, Fresno Philharmonic Association, Fresno, California.

From Club to Community

"Enclosed you will find a clipping from our local newspaper with such a wonderful review of Ivan Davis' concert. I thought the National Federation would be interested in reading such a fine notice. The Little Rock Musical Coterie presented him in recital two years ago and liked him so well we encouraged our local Community Concert series to include him this year. We take great pride in his success which is most deserving and I am sure National is just as proud."—**Elizabeth (Mrs. Cecil) Brothers**, State Press Chairman, Little Rock, Arkansas.

[**Ed. Note:** Ivan Davis was our 1955 young artist winner in piano.]

Subscribe to **FESTIVALS**

This new magazine appears six times a year and brings you information on the leading European festivals. **FESTIVALS** is the organ of the European Association of Music Festivals and includes the annual Festival Guide "Season" giving complete programmes of the 22 member Festivals of the Association.

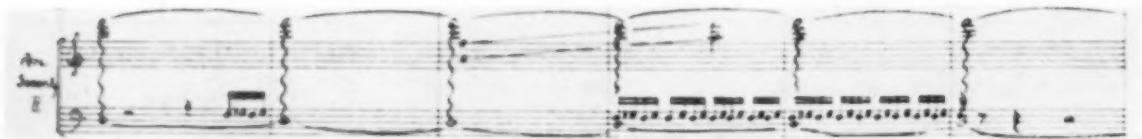
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Otte Luening, left, and Vladimir Ussachevsky, right, with the RCA Sound Synthesizer in the Columbia-Princeton Electronic Music Center.



a new DIMENSION in music



"Rhapsodic Variations for Tape Recorder and Orchestra" by Luening-Ussachevsky.

WHAT is going on in music? The Caspary Auditorium of New York's Rockefeller Institute, one wintry night last season, was the scene of an uncommonly rare and exciting concert; it was presented by the Contemporary Music Society and featured a program that contained pieces bearing such strange-sounding titles as "Capriccio" for violin and electronic orchestra, "Perspectives" for violin and tape music, "The Crossing" for soprano, winds, and percussion, and "Eight Compositions of Abstract Dance." Among the composers represented in this concert, the names of John Cage, American "Bad Boy" of musical experimenting, and of Henk Badings, noted Dutch explorer of "new sounds," struck a familiar note; the three others, Richard Maxfield, Henry Brant, and Alwin Nikolais, I encountered for the first time.

A few weeks later, while listening to a New York FM station, electronic music by the French avant-gardist Pierre Boulez and by the German ultramodernist Karlheinz Stockhausen, gave me another taste of this "new-dimensional" music. In May I attended a Town Hall concert in tribute to the 75-year-old Edgard Varèse, an outstanding pioneer all his life, because, as he says of himself, he was "the first composer to explore, so to speak, musical outer space, the first one to be moved by living sounds and to make music with them."

Still, what we experience in the concert halls of our big cities, in the small cafés of the Bohemian quarters in both New York and San Francisco, in the highly developed electronic research centers of our leading universities, and over the soundwaves of our less commercialized FM stations is but a tiny part of a world-wide musical revolution that has not started as an infamous conspiracy, but may succeed one day in overthrowing the present and not too well-established old régime. All the various forms and names this new trend in music has assumed, be it "machine music," "music on tape," *Musique concrete*, *Gerauschmusik*, "electronic music," or even "space music," have given vent to hotly debated discussions. If nothing else, the newly tapped world of sounds

beyond the reaches of conventional musical instruments has clearly divided the camp of musical devotees into two belligerent factions. More than that: it has attracted an additional multitude of admirers who, guided by whatever motives or reasons, have become outspoken and, they seem to think, fully convinced fans.

While trying to remain neutral amid all the battle cries pro and con, I have closely watched which audiences gather around oscillators, tape recorders, amplifiers and an array of loudspeakers—the typical "music makers" of the new medium—and I have also studied the effect "machine music" has upon its listeners. Most striking, I discovered that you will find both elderly people, very elegant and ap-

peared destined to remain in force, to develop further, and to pave the way for a music of tomorrow. In order to achieve an understanding of this new trend, I decided to visit Professor Otto Luening of Columbia University, a noted composer and well-known authority in the realm of electronic music.

I have to confess I was taken somewhat aback when the friendly teacher first sternly evaded giving any information to an inquisitive intruder whom he immediately recognized as a neophyte in the field he intended to plough. But after having followed his advice to call on him again once I had familiarized myself with some volumes of pertinent literature on that subject, I fully understood and deeply appreciated his thoughtful approach.

Since Professor Luening explicitly recommended careful study of the recently published book *Musica ex Machina* by the young German musicologist Fred K. Prieberg, I hastened to ask the Berlin publishing house of Ullstein for a copy, a request that was granted by return mail. Reading this most fascinating 300-page description of the relationship between music and technology, I came to comprehend why Luening had called this work a most dashing and brilliant as well as a most impressive and comprehensive accomplishment of an author gifted by insight, scholarship, and a truly original style of presentation.

It is not only the way in which Prieberg relates contemporary events to their ideological and spiritual background, but also the painstaking historical illumination he provides for the reader that will help him to see a vast musical panorama from several new angles. For instances, automation first appeared on the scene when Raymond Lully (1235-1315) and Cornelius Agrippa (1486-1535) attempted to construct automatic teaching machines. A composing machine, called *Arca Musiarithmica*, invented by Athanasius Kircher (1660), and several mechanical organs that were developed in the eighteenth century created some sensation; in principle they resembled the modern electronic brain, lacking only the electronic devices. Even "chance music," as it is practiced by some modern composers through free improvisation on a given theme, had its predecessors. As far back as 1757 Johann Philipp Kirnberger published an "Always Handy Primer with which to Compose Polonaises and Minuets," a work that was followed by a "New Handbook for Composing Trios and Minuets with the Assistance of 1 or 2 Dies, the Number Combinations of which Permit One to Compose an Untold Variety of Tunes." A "Musical Game of Dice," whose original in-

by ROBERT BREUER

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parently involved personally with the proceedings (the electronics industry is just starting to march and is surely bent to conquer the musical field), and a clan of teenagers and persons in their early twenties, some of whom bear all the trademarks of the "lost generation," the "beatniks," or the "angry young men," bearded, sloppily clad, over-sophisticated, chewing gum or munching imported candies—definitely not the type of people you encountered before wherever serious music was performed.

No doubt they flocked there predisposed to enjoy the evening's offerings. Most of them lounge on their seats, leisurely, listen with eyes closed, and make such faces that you would think they are hearing angelic voices while sirens are shrieking or that they are professing to receive prophetic revelations while a blatant voice is uttering an inarticulate jumble of moans and groans. Willingly enraptured into some sort of trance, they awake from their pseudosomniphathy just at the instant when a last gargling sound or the most earsplitting blast indicates the abrupt close of the piece. Comparable only to members of a command-performance or to a paid horde of claqueurs, they burst into such salvos of applause, accompanied by yells and whistles, that one would think the home team had just scored the decisive home run in the bottom half of the thirteenth inning. Frankly, I have been bewildered by what I saw and heard both on the stage and in the audience. Yet, undebatable as the daily rising of the sun was the fact that something new in music had been established, something also that ap-

• Robert Breuer started his journalistic career with contributions to the *Neue Freie Presse*, Vienna, and is now regular New York correspondent for *Melos* of Mainz, Germany, and for leading Swiss and Austrian newspapers and magazines. He specializes in reporting cultural activities, particularly musical events.

ventor is said to have been Mozart, became very fashionable in musical circles after the composer's death; a "Practical Guide to Compose as Many Waltzes as One Wishes with the Mere Help of 2 Dies and without Having Learnt the Art of Music or Composing" appeared in four languages.

The importance of the machine for the creative artist was stressed by a number of literary personalities too. Prieberg cites various thoughts on this subject that were offered by Goethe, Jean Paul, Swift, Apollinaire, Henry Adams, and Eugene O'Neill. The chapter dealing with "Music about Machines" contains a voluminous list of names ranging from Berlioz to Pierre Schaeffer. Rossini, although he would have never dared to ride on a railroad train, composed a little piece honoring the "ghastly" invention and entitled it "The Little Excursion Train." Isn't this very title a forerunner of Honegger's "Pacific 231" or of Antheil's "Airplane Sonata"?

We can learn much from the titles of some of the pieces that belong to this category: "Autobus" (a dance sketch), the symphonic poem "On a Transatlantic Liner," "The Machine Age Blues," the ballet "Filling Station," and the opera "The Romance of a Robot Man." Here are a few examples of words in which the percussion section was accorded the leading role: the score of the "Mechanical Ballet" called for eight pianos, anvils, bells, automobile horns, saws, and thundering airplane motors. "Canticle III" required the use of brakedrums, iron pipes, wooden crates and blocks, and drums. "Origins" was scored for 40 percussion instruments and 16 players. An endless number of new percussion instruments made their appearance: instruments which created sounds of grinding and grating, clapping and throbbing, hissing and whizzing—and the ever-increasing demand for producing the most unheard-of sound effects finally led to the idea of having "machines" do this job.

Traditional Signs Insufficient

It became apparent that the musical notation which was still written on staves had to undergo a basic change. The traditional signs, such as notes, bars, clefs, rests, and the traditional indications as to tempi, volume, and pitch proved to be insufficient for a composer working with complex electronic paraphernalia. Freeing himself from the conventional tones and traditional musical patterns, the composer developed various systems of notation to record a new range of musical frequencies, from a "deep" fifty cycles to the "highest" discernible shrill of 15,000 cycles per second. The first

electronically produced sounds were created by machines that duplicated traditional instruments; several of them, such as the Russian Theremin, the German Trautonium, and the French Ondes Martenot, which have survived the hectic age of newly developed sound-creators, are still occasionally used.

The music of the future has been developed generously in about a dozen electronic music centers throughout the world, with research done mostly in Italy, Germany, Holland, France, Japan, Israel, Canada, and the United States. In countries with government-supported radio networks, the installation of high-cost up-to-date electronic studios took place at an earlier date than in others which, like the United States, had to rely upon private financial assistance.

In an essay, "New Sound Techniques in Music," published in *Art and Artist* (University of California Press); Otto Luening, who studied music with Busoni in Switzerland, gives an interesting account of how he came upon the idea of producing sound from metal strips, glass threads and cylinders, strips of marble, and the like. In his paper, "A New Aesthetic of Music," Busoni had described an actual electric instrument which, as he envisaged, "could transform electrical current into a fixed and mathematically exact number of vibrations." Greatly stimulated by these thoughts, and also impressed by what Schoenberg had called *Klanggestalt* (new aural phenomena), Luening embarked upon a venture that resulted with his emerging as a lecturer and practitioner of electronic and tape music.

"There are three general areas of development encompassing that wide range of music dealing with electronic instruments," he summarized his thoughts when I revisited him. "These three areas of development—*Musique concrète*, Tape Recorder Music, and Electronic Music—are by no means mutually exclusive. On the contrary, they involve considerable overlapping. For reasons of clarity let me act as if each were independent. Schaeffer, the French composer, defined *Musique concrète* as something made out of concrete material and put together experimentally, whereas ordinary music is created abstractly, written in symbols and only at the end results in an instrumental concrete. Electronic music in the narrower sense of the word presupposes sound produced by an electronic generator which then may be manipulated on magnetic tape for purposes of musical composition. Tape recorder music combines both methods, and the term refers to any sounds that are manipulated and played back on tape for purposes of musical composi-

tion. Now, let me explain further. *Musique concrète* includes every type of sound, considering all sounds as possible musical material. Thus these may include pitched sounds by conventional instruments or any natural noises which may be sped up, prolonged, played backwards, or modified many ways through reproducing mechanism.

"This mechanism has been the tape recorder since it offers all the aforementioned possibilities, as well as the possibility of cutting and splicing the tape. In actual practice compositions have been written utilizing electronic means alone, while others had used natural and artificial sounds as well as combining electronic and conventional instrumental sounds. There exist some works that combine a taped part with live solo instruments or the full orchestra. In these cases, the problems are intrinsically the same as when dealing with conventional instruments alone. The shape, structure, and expressivity of the work depends, as always, upon the skill and musicality of the composer with, quite naturally, the additional problems of intelligent handling of the infinitude of sound sources available. Although his task has become considerably more complex, it can stay within the main stream of compositional development. The techniques of the past must be thoroughly assimilated before moving into this new medium. Quite obvious it is, however, that the new medium offers a completely new opportunity for the shaping of sound into artistic forms that are absolutely new."

In general, Luening's words coincide with a statement made by Varèse: "The electronic instrument is an additive, not a destructive factor, in the art and science of music. It is because new instruments have been constantly added to the old ones that Western music has such a rich and varied patrimony." At the same time, however, Varèse cautioned: "As the architect bases his structures on a perfect knowledge of the materials he uses—their resistance, their reaction, their tensile strength—the composer today should, in building his sonorous constructions, have a thorough knowledge of the laws governing the vibratory system, and of the possibilities that science has already abundantly placed, and continues to place, at the service of his imagination. The last word is: Imagination."

By virtue of its sheer magnitude the tremendous RCA Sound Synthesizer, which adorns the Columbia-Princeton Electronic Music Center, with all its hundreds of knobs, pushbuttons, dial faces, slots, wires, pilot lights, and such, suggested to this visitor a gigantic "wonder-machine," a monster that can be fed with artistic ideas

which in the brain of the colossus will be transformed into sounds, patterns of tones or musical rhythm, or, perhaps, into entire ready-made compositions.

Professor Milton Babbitt heroically tried to explain the general idea behind the synthesizer to me in barely 20 minutes. However, after he noticed that I failed to grasp its intricate workings he smilingly confessed: "Well, neither the RCA engineers who built this machine nor I who have been experimenting with it for several months now have yet arrived at the moment where we could state we know everything and all it should or could do!"

I was with Professor Luening and his friend and associate, Professor Vladimir Ussachevsky (one of the first composers in this country to work in the tape medium), in their Columbia University Studio for Tape Composition—a control panel, about 20 loudspeakers, and wide storage shelves filled with reels of tape in front of us—when we touched upon the very core of the problem of mechanized music.

The basic question, it seemed, is not only: What is going on in music?—but, augmented: Where will this new medium lead us?

A New Era?

Will tape music, electronic music, and all the other forms of music produced and performed by technical apparatus usher in a new musical era?

Is it true—as a young German girl, almost obsessed with the idea that all traditional music will disappear from the scene, recently stated—that this new type and form of music fully and truly represents the breathtaking pulse of our time? Will it really do away, as she hoped, with the traditional concert hall, with all the "boredom" of "outdated" instrumental music?

Is it correct to assume, as Prieberg does, that it is not music which cannot find a public any longer, but rather the public that has "no more" music?

The fear of such perils was easily dispelled by Professor Luening's instantaneous counterattack: "Did the theatrical stage kill literature and poetry? Did the movies do away with the live theater? Have radio and television not rather enhanced people's interest in literature, drama, music, film, instead of minimizing that interest as it was feared? In the same way, I cannot see any reason why coexistence between traditional music and electronic music could not be achieved. Believe you me, modern composers are not dictators, even though they may sometimes defend their views as stubbornly and frantically as hard-hitting politicians. And yet, when we approach the entire problem in the democratic way, which means that the creative

artist will continue to create utilizing the new medium and will leave it up to the "voter," the listener, to decide what he likes or dislikes, then I see neither any danger signs for Bach, Beethoven, and Brahms, nor for the modern composer opening new worlds of sound."

Still, there remains some slight suspicion that artists working in the field of mechanized music would lose their spiritual drive and become the slaves of technology.

About a new relationship, namely one between composer and technician, which has been added to and partly substituted for the traditional composer-performer collaboration, Professor Ussachevsky has this to say:

"Where the composer and the performer speak a common language, the composer's intentions must now be put in terms the engineer can understand. A composer often requests procedures which are at variance with standard recording techniques. A technician must accept the inevitable tendency on the part of the composer to treat the electroacoustical apparatus in the studio as a new instrument. Hence a period of mutual collaboration requiring a varying degree of acquaintance with each other's fields is necessary. But the burden of communication rests upon the composer! A definite choice is present. Depending upon his temperament, prior experience with modern electronic gadgetry and so on, a composer will either learn to manipulate the apparatus and become able to handle all stages of developing the tape material himself, or he will remain wholly or partly dependent upon the technician."

It has become obvious that no show of technical skill and electronic knowledge can conceal poor musical training and ability. On the other hand, a composer who undertakes to master a new set of working conditions will inevitably reflect in his electronic compositions the same sense of emotional and structural balance that has always governed his esthetic communication through nonelectronic music.

I was handed the score of the "Concerted Piece for Tape Recorder and Orchestra," a Luening-Ussachevsky composition that, after its recent first performance by the New York Philharmonic, has been scheduled for performance by other leading American orchestras, and was invited to hear how traditional orchestra sounds were merged with interpolated phrases of electronic music.

"It is useless to speculate on the direction electronic music may develop," Professor Ussachevsky asserted. "Enough has been produced over a 10-year period to accustom the ear to

many sounds that once seemed strange. A certain body of work may now be discarded as inconsequential. I should say that we now may freshly think of the new music in its generic sense. It represents an evolving conception of the ordering of sound and sound relationships, a conception that depends upon an ear and an imagination whose capacities and sensitivities have been extended by means of scientific instruments to create new sound language.

Composer at Convergence

"The future growth of electronic music, as a new field, depends in part on the variety of modes of inquiry into various investigations which concern the phenomenon of sound. Each will add to the whole. Some are the various types of acoustical research, the methodical exploitation of the RCA Sound Synthesizer; the programming of musical composition by means of computers; the translating of programmed material directly into sound through analogue computers; renewed investigation into the mathematical representation of structural organization of sounds in musical composition; and such. For I think of the composer as standing foremost at the central convergence of many new avenues, and his pure inventiveness—when given the technological conditions organized to suit his requirements and the indigenous requirements of the medium itself—will be stimulated by and will feed upon all information yielded."

It may prove to be a long time until such goals will be attained. In the meantime, however, electronic music should neither be discarded as a passing extravaganza by music traditionalists nor looked upon as the beginning of a new musical millennium by ultramodernists, tempted to hail any new trend or fad as the sole liberator from the chains of the past. Whenever mechanized music or sound effects are used to accompany a dramatic action, be it in a film, in a play, in a ballet, or in an opera, and whenever this new medium mingles with traditional instruments, we may accept its existence more readily and with better understanding than in all cases where we meet it as purely abstract music. Not only will the average music lover regard a concert performance offered by technical gadgets (such as widely distributed loudspeakers in the hall, oscillators and tape recorders on a stage ordinarily peopled by living musicians) as an absurdity and outgrowth of the machine age, the average music listener will also require ample time to get acquainted with a spectacular array of strange and sometimes devastating noise effects, the very sense and inner meaning of which may be quite difficult for him to fathom.



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Reflections of an ARCHITECT on Experience in MUSIC



as told by Richard Bennett, partner, Loeb, Schlossman and Bennett, Architects, Chicago, Illinois

WHAT are the relations of music and architecture? . . . Today we think of architecture as the enclosure of space . . . the conditioning of what is inside the building . . . the comparable quality in music could be the *pauses*. Ultimately it is the space in buildings and the rests in music that are essential to its feeling . . . these are the passive elements that hold it together . . . which make the total experience meaningful.

Experiencing architecture and experiencing music are the realities . . . the *act* of the arts. Architecture is a physical frame for space experience. Sounds, existing only in the fragile frame of time, are the immediate musical experience. How will we shape these experiences . . . give them unity—wholeness—transcend our purpose—this is the common problem.

Buildings for music should be *based* on a fusion of all of the arts. Opera Houses and Ballet theatre are easier architectural problems because the eye as well as the ear can have a focus . . . can have built-in excitement. New concert halls are the greatest challenge because not having a visual story to unify the experience, they must somehow frame a total experience and at the same time become a kind of musical instrument themselves—an acoustical, effective tone chamber encompassing performer and audience.

● Richard M. Bennett, 1928, M. Arch. 1931; Julia Appleton Amory Fellowship, 1931-1933; M. A. (honorary) Yale, 1946. Instructor, Rensselaer Polytechnical Institute, 1934-1936; visiting lecturer, Vassar, 1938-1943; Director of Design, Montgomery Ward & Company, 1943-1945; Professor, Architectural Design and Head of Architectural Department, Yale, 1945-1947; Partner, Loeb, Schlossman and Bennett, 1947, to date; Member, National Architectural Accrediting Board, 1949-1956; Director and former Vice President of Chicago Chapter AIA; Member, U. S. State Department Foreign Buildings Advisory Board, 1955-1958; Fellow, American Institute of Architects; Author (with H. L. Kamphoefner and Paul Thiry) "Churches and Temples", 1954. Listed in "Who's Who in America".

And somehow, this creation must be shaped to "play" not just to the ear but to the whole person. When we listen to music we cannot be in a vacuum. We should ask ourselves just what we are doing for the other senses. An uneasy audience is often more the fault of the architect than of the musician.

Perhaps one of the reasons why some young people, in particular, become fidgety listening to a concert is that the atmosphere in which they are receiving the translation of musical experience is not conducive to the *whole* self's involvement. Because all the senses are not involved, the children become distracted. We must consider the use of space which helps keep the whole individual engrossed. At our new music listening room in Beloit College, for example, we are going to have an adjustable panel with lights playing on paintings or sculpture selected by the college's art department while music is being played. The acoustical texture of required side panels will be executed by the sculptor to become equally important as a sound absorber and as a visual stimulator to listeners. Lighting will be flexible, too, and in this way we hope an atmosphere of warmth will conspire to completely captivate the listening audience.

All arts are alike in not being fundamentally an end in themselves. They are triggers to orbit each of us to our own state of re-creativity and awareness. Music is the most obvious of releases—allowing us to transcend beyond immediacy. We *can* and *do* rise above ourselves. When two arts such as music and architecture are blended in a single experience for the viewer-listener, they do conspire to make a total occasion greater than its parts.

I think, too, that the arts need not have a message aimed at a particular action or result; art should lead to further art . . . and this is true of music as well as the use of space. Returning to the same idea . . . space, then, is equivalent to the rests in music . . . the pauses

HAROLD CONE

PIANIST



Harold Cone has recently appeared as soloist with the following orchestras: the Philharmonia and Royal Philharmonic orchestras of London, the Paris Conservatoire Orchestra, Madrid Philharmonic and Tokyo Philharmonic, as well as many other orchestras of Spain, Japan, Korea, Turkey, Mexico, Brazil and Argentina.

About to leave on his second South American tour, Mr. Cone will return to make his sixth appearance as soloist at the Lewisohn Stadium summer orchestral concerts in New York City.

"Mr. Cone, perhaps because he himself composes, has an instinct for delineating with utter clarity the interwindings of thematic substance. He also possesses a forceful rhythmic sense, which can animate from the interior whatever he chooses to play."

New York Herald-Tribune

"One of his most valid attributes is his touch which is capable of a wide assortment of colors. Feathery pianissimos, thundering fortés and all the shades between are his."

New York Herald-Tribune

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NEW YORK TIMES
NOV. 14, 1955

CONE, PIANIST, HEARD

Musician With Strong Ideas
Offers Town Hall Recital

Harold Cone, who gave a piano recital yesterday afternoon in Town Hall, is a man with strong ideas about the music he plays.

NEW YORK TIMES
JULY 16, 1959

PIANO VARIATIONS GIVEN AT STADIUM

Cone Is Soloist in Franck's
Work With Wallenstein
Conducting Orchestra

By JOHN BRIGGS

A small but hardy audience braved threatening weather at Lewisohn Stadium last night to hear Alfred Wallenstein conduct the Stadium Symphony Orchestra, with Harold Cone as soloist in the César Franck "Symphonic Variations" for piano and orchestra.

The Franck work is not the most sure-fire display piece in the repertory. It is difficult without being spectacular and gives the solo pianist little opportunity for keyboard histrionics.

Nevertheless it is an engaging and interesting work, especially when played by a performer who, as Mr. Cone did last night, approaches the work in the manner of one who holds it in special affection.

Rapport between orchestra and soloist was good, and Mr. Cone's playing of the solo part earned him a hearty demonstration from the audience.

in music and architecture are discernible by the human mind and senses . . . if well executed, they leave us free to make our own immediate world and to rise to its best expression.

Artists are like the nerves of the living organism and what they put into their music or their architecture is merely a transformation into coherency of what their environment makes them feel. We mustn't put labels of "good" or "bad" upon our architecture (or use of space) because it is merely a reflection of the feeling of people at a particular time. If those who design, or those who dictate what is to be designed (the electorate of which architects are a part) feel a disharmony in the world, their buildings will reflect it. I think the creator is really the first one to get the symptom of what is needed . . . he *feels* first, then he creates ahead of the others. Like musicians, architects know, too, the disciplines of dealing with an art form . . . and they exercise this basic discipline in their most creative or unusually expressed work.

There is a small percentage of the world—your artists—who are in a kind of pain and thus create a new climate around them to alleviate that pain. Music is an experience; if related to surroundings that are badly conceived, the experience to the listener becomes incomplete. People then, like the artist, are likely to be pained by this lack of completion . . . because they must, subconsciously at least, realize that more than the ears are involved in a concert, for example . . . more than design for its own sake is involved in rendering a building, or conditioning space.

Architects should be asking new questions of their art as it relates to musical experience . . . such seemingly unrelated questions as: How should people sit at a concert? Why sit in rows? Should there be a certain level of non-musical sound as necessary background in stimulating the individual to listen well? They need to understand that architecture, which encompasses mind and senses, is important to the total musical experience . . . and to judge accordingly.

Our current ideas of order, as it affects both arts, music and architecture, are often too limited. We for the most part concentrate on a formal balance of elements for certain effects . . . in a sense we feel that we must reduce the possibilities of the order of the stars in heaven to a formula—it cannot, of course, be done. Just as time equals rhythm in music, architecture achieves certain similar effects through repeated columns in a building for the same elements of time . . . and thus we come to understand that time is nothing but *measurement and experience*.

A feeling of time—really of timelessness—can exist in music and in architecture. In listening to music we experience a series of changes or pauses, swellings and endings in volumes, and, thus, we get a sense of time. In walking through a building, we are affected by a sequence of changes . . . otherwise there is little art in space usage. We cannot have, suddenly, perfection; we are delighted to forgive those artisans who disappoint us. But IF WE FORGET, WE MUST GIVE UP THE EXPERIENCE. A succession of experiences in both arts can build to a consecutive, remembered experience . . . for which we should strive.

It is interesting, too, to remember that drawings and paintings exist on a plane . . . that architecture is

inside of space, has more dimensions and is, therefore, less pure. Music is the purest art of all . . . because it exists only in time. How does a given composer imagine a sound in his mind? Is it a pattern of written notes? Perhaps he, too, knows it only in time.

All the time we have . . . and all the space there is . . . are here. It is the performer-artist in music . . . the arch-architect in architecture . . . who creates within and around and encloses this space-time . . . and, creating, he continues life by his art IF it becomes ever re-creative in other people.

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John La Montaine

by Marjory Strauss

SOME years ago John La Montaine took his piano concerto score and an orchestrated version of the canons to Dimitri Mitropoulos, who said in a letter to him: "Both of those pieces interest me very much. I have rarely been rewarded by finding such a musical sense in reading the works of contemporary American composers. I hope that someday I will be able to present your work myself." Soon after Mitropoulos was replaced as conductor of the Philharmonic. The score spent a total of years on the desks of several conductors, who turned it down—one can't understand why. Finally Howard Mitchell of the National Symphony Orchestra commissioned a performance under a grant from the Ford Foundation and engaged Jorge Bolet to play it. On the day following that first performance in November, 1958, Paul Hume wrote, "Since the concertos of Prokofieff and Bartok, we know of no other to challenge this one for size and weight."

I think that performance marked a turning point in La Montaine's career. The Pulitzer Prize was awarded a few months later. A Guggenheim Fellowship was awarded at about the same time. There have been performances of the concerto in New York, Minneapolis, Boston, and San Francisco, all with Bolet. Everywhere it has been recognized as a major work. Now Philippe Entremont is playing it in several cities in Europe in 1961.

But the score that the European orchestras will

● This article is excerpted from material presented by Marjory Strauss, lecturer-recitalist, at a Clinic for Teachers and Students of the University of North Carolina at Chapel Hill.

play will be somewhat different from the original score. In a letter to the Guggenheim Foundation reporting his activities during the year of his fellowship, La Montaine wrote: "Although it had been awarded the Pulitzer Prize for 1959, I was not able to persuade myself that the work was in its final form. Fortunately because of successive performances which I attended, I was able to make successive revisions. Because of the revisions, three sets of orchestral parts have had to be destroyed, and new ones made. . . . During the 11 years that I was working on the concerto, I had almost no experience of hearing my own orchestral music. . . . I felt that I could not leave the work until a greater clarity and balance were attained." What a scrupulous artist he is!

I want to mention a quotation, from an article that La Montaine wrote in the *New York Times*, in answer to the question, what must an artist do to get ahead. "A serious composer is so deeply involved with a larger problem: how to get all that he has to say out of himself—and clear. . . . A composer's job is to dig out of himself what is behind him, what lies deepest buried in his past. His own past. Not Bartok's, not Stravinsky's, not Beethoven's. Out of himself he has to make the music that he needs. Not what the public needs, not what publicity agents need, not what critics or fellow composers need, not even what conductors need. Later on all of these people may come to need what the composer needed first.

"But above all, he must not write what he thinks that they think they need. Eleven years ago I wrote a song cycle for soprano and orchestra, 'Songs of the Rose of Sharon.' The text, the second chapter of the Song of Solomon, was and is for me one of the wonders of our language. For months I was possessed by its beauty, and kept trying to imagine the environment, the background from which it would be possible for those words to arise to the lips of someone.

"After I had done the best I could do, I tried to interest conductors in presenting the work. I tried for 10 years. When I had almost given up, Howard Mitchell agreed to present the work, with Leontyne Price as soloist. Conductor, soloist, and every member of the National Symphony performed the work as though they really loved it. A composer asks himself, is the work any different from what it was during those 10 years of failure?"

Biography of John La Montaine

John La Montaine was born in Oak Park, Illinois, in 1920, and received his early training in theory and composition in Chicago under Stella Roberts at the American Conservatory of Music. He continued his studies at the Eastman School of Music, in Rochester, New York, under Bernard Rogers and Dr. Howard Hanson. His first orchestral works were performed by the Eastman-Rochester Symphony under Dr. Hanson, who chose his **Music for a Greek Play** for a national broadcast in 1938.

From 1942 to 1946 Mr. La Montaine served with the United States Navy. After the war he studied for a year at Juilliard School under Bernard Wagenaar. After that he concertized extensively as a concert pianist, and in 1950 became a member of the NBC Symphony under Arturo Toscanini. With that orchestra he played the celesta and piano in many of Maestro Toscanini's broadcasts and recordings, up until the time of the Maestro's retirement in 1954.

In the summer of 1955 Mr. La Montaine went to France to seek the advice of the great French teacher, Nadia Boulanger. Mlle. Boulanger urged Mr. La Montaine to devote a major part of his time to composition, and since 1955 he has abandoned all other activities to do so.

A partial listing of Mr. La Montaine's works include:

Songs of the Rose of Sharon, commissioned by Mrs. Francis S. North, of Lake Forest, Illinois. Performed by Leontyne Price, soprano, with the National Symphony Orchestra under Dr. Howard Mitchell in Constitution Hall, Washington, D.C., on May 31, 1956 and again in Carnegie Hall on December 6, 1957, and in Symphony Hall, Boston, Massachusetts, on January 16, 1959.

Jubilant Overture, commissioned by Evan Whalon and the Columbus Symphony Orchestra, Columbus, Ohio, and performed by them on April 26, 1957 at the NFMC National Convention.

Concerto for String Orchestra, commissioned and performed by the Chicago Chamber Orchestra under Dieter Kober, at the Art Institute, Chicago, Illinois, on January 16, 1957.

God of Grace and God of Glory, a cantata, commissioned by three churches of Buffalo, New York, for a joint festival. Performed in Holy Trinity Church, Buffalo, on February 24, 1957.

Piano Concerto, Opus 9, commissioned by the National Symphony Orchestra, under a Ford Foundation grant. Performed by Jorge Bolet, pianist, with the National Symphony Orchestra under Dr. Howard Mitchell, in Constitution Hall, Washington, D.C., November 25 and 26, 1958,

and in Carnegie Hall, New York, November 28, 1958. Mr. Bolet has been soloist in subsequent performances of the Concerto with Charles Munch and the Boston Symphony Orchestra, Antal Dorati and the Minneapolis Symphony Orchestra, Enrique Jorba and the San Francisco Symphony Orchestra and numerous other orchestras in the country.

Symphony, Opus 28, commissioned by Thor Johnson. Performed at the Peninsula Festival, Fish Creek, Wisconsin, on August 10, 1958.

Fragments from the Song of Songs, Opus 29, large song cycle, commissioned by the New Haven Symphony Orchestra under a grant from the William Inglis Morse Trust for Music, the first work to be so commissioned. Performed for the first time by Adele Addison, soprano, with the New Haven Symphony Orchestra under Frank Brieff, on April 14, 1959.

The Pulitzer Prize was awarded to Mr. La Montaine in 1959 for his **Concerto for Piano and Orchestra**. That same year he received a Guggenheim Fellowship for Musical Composition and a second Guggenheim Fellowship in 1960.

The publisher of Mr. La Montaine's above works is: BROUDE BROTHERS, 56 West 45th Street, New York 36, New York.

Overture **From Sea to Shining Sea**, played in honor of the inauguration of John F. Kennedy as President of the United States, was commissioned by the Philip M. Stern Family Fund in honor of the inauguration—the only new music written especially for this inauguration, and was premiered by the National Symphony orchestra, under the direction of Dr. Howard Mitchell, at Washington, D.C.

The Overture was published by G. Schirmer, Inc. Schirmer has given the original manuscript of "From Sea to Shining Sea" to the Library of Congress. Two facsimiles were made by Schirmer. One, bound in Cordovan leather and inscribed in gold, was presented to President Kennedy and the other, cloth-bound, was given to Dr. Howard Mitchell.



Dr. Howard Mitchell, President and Mrs. John F. Kennedy and John La Montaine are sharing a view of the leather-bound copy of John La Montaine's overture "From Sea to Shining Sea" which Dr. Mitchell is presenting to President Kennedy as a keepsake of the inaugural Concert.



At São Paulo, Brazil, the Choir performed the last of six television concerts during the tour. Others had been performed at Caracas, Lima, Buenos Aires, and two in Bogota. Two radio concerts also were given.

IN 80 days, the Howard University Choir of 60 voices traveled 27,000 miles, sang before 220,000 people plus hundreds of thousands of others in six TV concerts and two radio concerts—to take a heart-to-heart message to 18 South and Central American countries and three Caribbean Islands.

This outstanding record was reviewed by Miss Elsie Sweeney, Chairman of International Relations, as it was announced at the "Music in World Affairs" dinner at the Kansas City Biennial Convention that the Howard University Choir of Washington, D. C., is the 1959-1960 recipient of the NFMC \$1000 Music Overseas Award—an annual award to "that U.S. artist or organization who most increased the appreciation of American music abroad" in our neighbors in other parts of the world.

Accompanied by a staff of eight, including Dean Warner Lawson of the School of Music who is and has been the Choir Director for 17 years, the 60 young people toured from June 17, 1960, until September 4, 1960, giving 71 full concerts, including TV and radio programs, plus 19 additional appearances at embassies, receptions, and before student groups. Their emphasis was on modern choral music by United States and Latin American composers, such as—North American, William Schuman, Howard Hanson, John Antes, Alan Hovhaness, Aaron Copland, Randall Thompson, Russell Woollen, T. H. Kerr, Jr.—(16 U.S. compositions had 716 performances); spirituals arranged by Harry Burleigh, William Dawson, Noah Ryder, John Work, Cortez Reece, F. Nathaniel Dett, T. H. Kerr, Jr., Ruth Gillum, Warren Lawson; South American, Hector Villa-Lobos, Gallet, Somingo Santa Cruz, Rodolfo Halffter, Roberto Caamano, Julio Perceval—(7 South American compositions had 372 performances).

Dean Lawson comments that "the students of South America responded to our students in an unusual manner. . . . We were greatly touched by the warmth, enthusiasm, and genuine interest of the people of South

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America. . . . What this world needs more than anything else is a heart-to-heart meeting of its peoples. Music is one of the best means of such communication. Let's use it!"

And use it, the Howard University Choir did. Their memory books are filled with such vignettes as these: When they presented Villa-Lobos' "Choros No. 10" in the Mexico City Palace of Fine Arts, the audience went wild and the number had to be repeated. Carlos Chavez, directing the Mexican National Symphony Orchestra said "in 30 years of conducting this is the first time I have ever repeated an orchestral piece."

In Bogota's Bolivar Plaza their audience was 55,000; and when they had finished a chorus of 35,000 school children responded in song.

Audiences in Lima, Peru, startled the Choir by stamping their feet to show approval.

And Director Lawson's request for music of the countries visited was answered with such a deluge that he returned with sheet music, original works, folk music arrangements. He is eager now to present a Fiesta of South American music.

This tour of the Howard University Choir was sponsored by the U.S. State Department in cooperation with the American National Theatre and Academy, and the following excerpt from a speech by R. Gordon Arnesson, Director, Office of Cultural Exchange, Department of State, serves to point up that our Music Overseas Award certainly accorded honor where honor was due:

"The Howard University Choir's tour of Latin America was one of the most successful ever assisted by the Department. In 80 days the chorus gave over 80 performances and visited 18 countries. Wherever the group went it sang to packed halls and was praised as one of the finest choruses ever heard in Latin America. The Howard students came into personal contact with members of University music groups and wide cross-sections of Latin American students in each country they visited. The choir's mixed repertoire of North

American, Latin American and classical European music was ideally suited to the varied audiences encountered. Once the chorus had demonstrated its high artistic standards, the amateur and academic status of the group actually helped it in evoking a sympathetic response from groups of all types. On several occasions the Howard students were almost mobbed by enthusiastic crowds of well wishers. In every way the Latin American tour of the Howard choir served the objectives of the cultural presentations program."

Our Federation Composers

JOHN TASKER HOWARD

Songs for Women's Voices, SSA
Of Did You Hear the Meadow Lark? (Galaxy)
The Little Bay Mare (Chas. H. Hansen)
The Smart Red Fox (Chas. H. Hansen)
The Country Store (Elkan-Vogel)

Songs by Alice de Cevée

Blue Ridge Ballad—THE OLD RIVER ROAD
 (based on Americana)—medium voice
 PENNSYLVANIA FEDERATION AWARD WINNER, 1959
 THE OWL AND THE PUSSYCAT (CARL FISCHER, INC.)
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ABRAM IN EGYPT

by ELINOR REMICK WARREN

Los Angeles International Music Festival, June 7, 1961
 with The Roger Wagner Chorale, Donald Gramm,
 soloist



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DOROTHY DAWSON LOWELL

Arrangements, Dr. Harry Robert Wilson

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 Holy Child? SSA, SATB
 Bourne, Inc., 136 W. 52nd St., N.Y. 19, N.Y.
 My Life Is Like a Weaving
 Solo, SSA, SATB
 The Big Three, 1540 Broadway, N.Y. 36, N.Y.

Our Federation Composers

NEW CHORAL WORKS

by Glad Robinson Youse

Publisher

O, It Is Lovely, Lord. SSA, SATB.	Carl Fischer
The Voice Of The Christ Child. SATB.	Carl Fischer
Plaintive Music. SSA.	Carl Fischer
Prairie Lullaby. SSA.	Remick Music Corp.
Redbirds and Rainbows. SSA.	Remick Music Corp.
The Quilting Song. SSA.	Remick Music Corp.
Winter Enchantment. SSA.	Remick Music Corp.

Howard Hanson

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For catalogue write A. Hull, 96 Grove St., N.Y. City

45 ABSTRACTIONS

Issued: 9, 8, 7, 6, 5, 4, 3, 2, 1.

by RUTH BRADLEY

words by Camille Anderson

Have you ordered 11 new songs: *A Goldfish*, *Cinders*, *Clever Sweetheart*, *Forever Spring*, *Growth*, *Larceny*, *Sea-Bound*, *Smiling Moon*, *Speak No Word*, *Spell of the City*, *What I Would Love*. Also *Budget*, *Procrastination*, *Release*, Cantata soon available: *Frederika Blankner's Quest for God*.

Order from
 American Composers Edition, Ray Green, 5 Great Jones Street, New York 12, N.Y. These songs were on display at National Convention in Kansas City.

STILL AVAILABLE

Come Into My Heart, Lord Jesus, SSA
 Easter in Heaven, SA, SSA, SATB, High, Low solo
 I Need Thee, Heavenly Father, SSA, SATB, High, Low solo
 I Know the Touch of His Hand, SSA, SATB
 Thanks Be to God, SATB
 Bourne, Inc., 136 West 52nd St., New York 19, N.Y.
 Christ, My Master, SSA, SATB
 The Big Three, 1540 Broadway, New York 36, N.Y.
 God's Dawn Brings Day, SSA
 Elkan-Vogel, 1716 Sansom St., Philadelphia, Pa.
 Love's Garden (a wedding song), Medium solo
 Bourne, Inc., 136 West 52nd St., New York 19, N.Y.

Our Extended Horizon

Student News by Virginia Castoe Combs

April 22, 1961, was indeed a day of achievement for our Student Division since all eight of the National Winners of the Biennial Student Awards in Student Auditions appeared on the afternoon session of Youth Day at the National Convention in Kansas City. For the past three Conventions when National Winners have been invited to perform, at least several have been able to attend; but, it was not until this year that our Senior members were given the privilege of really measuring the wonderful talent of our Student Musicians by hearing them all on one program. Certainly all have Young Artist potential!

The Marie Morrisey Keith Scholarship Award, available in Central Region this year, went to **Dennis Moffat**, 24-year-old pianist and student at the American Conservatory in Chicago. Dennis was also represented on the program by the performance of his choral composition "Psalm 47" which was given second place in the Young Composers Contest of 1960. This was sung on Sunday morning by the Millikin University Choir assisted by a Brass Choir and with Dennis as accompanist.

The concert stage is familiar territory for Dennis since he is well-known in Chicago as guest soloist with several orchestras and he has also toured Europe, Alaska, and Iceland under auspices of the U.S.A. State Department. In 1959 he played a Debut Recital in Fullerton Hall, Chicago, as Winner of the Young Artist Award of the Society of American Musicians. He is also Winner of the S.A.I. Concerto Award, the Edwin Collins Scholarship, the American Conservatory Concerto Contest, and the Chicago Women's Music Club Piano Scholarship. He has studied with Dr. Leo Sowerby, B. Farrington, and the late Hans Heniot.

Ruth Anne Rich, aged 19, of Macon, Georgia, is the Piano Winner. In 1960 she was winner of the Marie Morrisey Keith Scholarship Award. Two years previously she was the state of Georgia winner of the Stillman Kelley Auditions. At the age of 16 Ruth Anne was soloist with two orchestras: The Atlanta Symphony under the direction of Henry Sopkin on its Youth Series; and the Macon Youth Symphony under the direction of Walter Steinhaus. She has given solo recitals in many Georgia cities, among others being engaged twice for the Appleby Garden Series of the Augusta Library. In December, 1960, she was soloist in the Tallahassee Symphony "A Night of Stars" program. A brilliant college student with an all "A" record, she was the recipient of a bronze plaque, the Mortar Board Scholastic Award, as the woman student with the highest average for the freshman year of all Florida State University.

Ruth Anne is now completing two years of study in piano with Edward Kilenyi of the School of Music at Florida State University. Her earlier pianistic training was with Albert Kirkpatrick of Macon. She is a member of the Macon Music Club and the daughter of Dr. and Mrs. Arthur L. Rich, directors of Music at Mercer University, Macon, Georgia.

Ernie Vrenios, tenor, University of the Pacific junior voice major from Turlock, California, is winner of the Man's Voice classification. A student of Miss Elizabeth Spelts, associate professor of voice at the University of the Pacific, Ernie has received all of his

formal voice training at this school. His operatic study has been with Dr. Lucas Underwood at the University Conservatory. He is 20 years old.

Last fall Ernie was winner of the voice division of the Young Artist Contest sponsored by the Stockton Symphony. He is a member of the Pacific A Cappella Choir, Phi Mu Alpha Music Society, and Alpha Kappa Phi fraternity. He has appeared in a number of campus opera productions, is soloist at the First Presbyterian Church in Stockton and frequently performs for local clubs.

The winner of Woman's Voice Award is **Judi Turano**, eldest of six daughters of Mr. and Mrs. Angelo Turano of Farmington, New Mexico. Judi, now 21, was born in Silverton, Colorado but moved at the age of three to Farmington where her father is choral director in the public schools. She began the study of piano at the age of five. In junior high she learned to play the flute and held first chair in the junior high orchestra. Upon entering high school she took up the cello and played in the orchestra and a string quartet. High school activities included: band, a cappella choir, girl's sextet, and a little experience in dramatics which was culminated by a leading role in the senior play. She was a member of the Scholastic Honor Society and the Music Honor Society.

Although Judi had done a considerable amount of solo singing in high school and had been a member of vocal ensembles in school, in music camps, and in clinics, she was a freshman in the University of New Mexico before she received her first voice lesson. She continued to play flute in the University band and wind ensemble through her sophomore year and played cello in the University Symphony all four years of college.

In 1959 she was State Winner in the New Mexico Student Auditions and became a member of Sigma Alpha Iota, national music fraternity for women. The following year she became a pupil of Miss Jane Snow, noted soprano and pianist on the faculty of the University of New Mexico. During her junior year she decided to seriously concentrate in the study of voice. During this, her senior year, Judi has become a member of Mortar Board, senior women's honorary, and of Pi Kappa Lambda, national music honorary, and was elected to "Who's Who in American Colleges and Universities." During her college days she has sung roles in "Don Giovanni," "Gianni Schicchi," "The Impresario," and the "Marriage of Figaro." She has also performed as guest soloist with the Santa Fe Symphony and for the presentation of Handel's "L'Allegro" with the Chamber Music Society of Albuquerque. Following graduation from the University of New Mexico this June, Judi will do graduate work in voice.

The top Award in Violin went to **William Sohni**, aged 18, a student at Jamaica High School in Flushing, New York. Now a pupil of Joseph Fuchs, William started his violin studies at the age of three and one-half with Michael Rosenker, Assistant Concertmaster of the New York Philharmonic Symphony Orchestra. For the past four years he has been a scholarship student at the Juilliard Graduate School and for the past four summers has been a scholarship student at Kneisel Hall, Blue Hill, Maine, where he continued his studies with Mr. Fuchs during the summer months.



Dennis Moffat



Ruth Anne Rich



Ernie Vrenios



Judi Turano



William Sohni



Eric Jensen



Darrell Barnes



Tom Robin Harris

William appeared at the age of 14 with the Norwalk Symphony in Connecticut and in 1957 with the American Symphony. This spring he will appear with the Queens Symphony Orchestra. In 1959 he was winner of WQXR "Talent in our Schools" contest. He is a Senior Life Saver under Red Cross, has been a member of the High School Track Team for two years, and is interested in pilot flying.

Eric Jensen, son of Dr. and Mrs. Christen Jensen, of Fargo, North Dakota, was chosen as the Winner in cello. He is a senior at Fargo Central High School and 18. Eric's musical training began when he started studying the piano with his mother at the age of five. For 10 years he was a cello pupil of Professor Sigvald Thompson, cellist, associated with Concordia College in Moorhead, Minnesota, also conductor of the Fargo-Moorhead Symphony. Eric has played in this organization for six seasons, occupying the first chair for one year during the absence of Dr. Walther Prausnitz, principal cellist. He has appeared in numerous recitals in his community, in many chamber ensembles and several orchestras.

During the summer of 1960 Eric studied cello under Leonard Rose at the Meadowmount School of Music in Westport, New York, and expects to continue this study in the summer of 1961. During the past academic year he has studied with Frank Miller, Associate Conductor of the Minneapolis Symphony Orchestra. He is currently Student Director of the Fargo Central High School Orchestra. He has organized a chamber orchestra of outstanding high school players and teaches ten small cello students.

Eighteen-year-old **Darrell Barnes**, of Detroit, Michigan is the winner of the Orchestral Winds classification with French Horn as his instrument. One of twins, Darrell comes from a very musical family. His mother is a professional horn player and his father is a violinist and violin maker. He began the study of the violin with his father at the age of five, soon changed to viola

and started playing French Horn at the age of 10. First honors were won in viola which still vies with the horn for his major interest. He received a full scholarship in viola for the National Music Camp at Interlochen at the age of 11 and was the violist in the prominent Cass Technical High School String Quartet for six years. In the summer of 1959 Darrell won the National Federation of Music Clubs scholarship in strings at Chautauqua and was also given financial assistance to go to Chautauqua by the Tuesday Musicale, of Detroit.

The Music Study Club, Detroit, furnished finances for continued studies with Nathan Gordon, principal violist of the Detroit Symphony in 1960. In the summer of 1960 Darrell played horn in Leonard Smith's Belle Isle Band and recently was selected with 15 other high school students to play with the Detroit Symphony. He has been a French horn student of William Sabitini, former solo horn of the Detroit Symphony, and is presently a student of Robert Fries, newly appointed solo horn of the Detroit Symphony Orchestra.

Tom Robin Harris, of Nampa, Idaho, is the Organ Winner. A 1959 graduate of Nampa High School, Tom will complete the course in Boise Junior College this June. During High School days he studied organ with Richard Skyrn, Professor of Music, College of Idaho, Caldwell, Idaho. At present he is a student of C. Griffith Bratt, Chairman of the Music Department at Boise Junior College. During the years 1953-57 Tom served as organist for the Memorial Park Baptist Church in Caldwell and, since 1959, he has held the position of organist for the First Baptist Church in Boise. He is now the winner of the Boise Choristers Organ Scholarship; and, following graduation from Boise Junior College, he will further his musical education either at Syracuse University in New York or Oberlin College Conservatory in Ohio. An ardent worker in his church, Tom served as Idaho State President for the Baptist Youth Fellowship in 1959-60.

(Continued on Page 22)

National Federation Official Days at Summer Locations in 1961

Location, Title	Date	Chairman	Hostess	National Representatives*
NFMC Official Day Aspen Music School Aspen Colorado	July 29	Mrs. Paul Moss Box 3229 Odessa, Texas	National Federation Col. FMC	Mrs. Frank Freeto, National Treasurer
NFMC Weekend Chatham College Opera Workshop Woodland Road Pittsburgh 32, Pa.	Aug. 25, 26	Mrs. David V. Murdoch 5914 Wellesley Ave. Pittsburgh, Pa.	Chatham College Mrs. Albert Keister	Mrs. Charles H. Pascoe, Chairman of Summer Music Scholarships Mrs. Vernon L. Venman, Chairman of Young Artist Presentation
NFMC Weekend Chautauqua Institution Chautauqua, N.Y.	July 14, 15, 16	Mrs. E. D. Gibson 282 W. 4th St. Mansfield, Ohio (Hon. Chm.) Mrs. Charles Pascoe 10 Calle Encanto Tucson, Ariz.	N.J., N.Y., Ohio, Pa. Federations	Mrs. Gilbert Burrell, V.P. in charge of N.E. Region
Natl. & Ky. Fed. Day Stephen Foster Music Camp Eastern Ky. State College Richmond, Ky.	July 14	Mrs. Rutherford Hoppe 123 Fairmeade Road Louisville 7, Ky.	Ky. FMC	Mrs. Frank A. Vought, V.P. in charge of S.E. Region
Federation Mid-Week Inspiration Point Fine Arts Colony Eureka Springs, Ark.	July 26, 27, 28	Miss Lete Mae Smith 1413 Smith Ave. Lawton, Okla.	Federated Music Clubs of Ark., Mo., Okla.	Mrs. Hazel Post Gillette, Chairman of Council Dr. Hattie May Butterfield, Chairman of Young Composers Contest.
Federation Mid-Week Jr. Conservatory Camp Lyndon Teachers College Lyndon Center, Vt.	Aug. 15, 16	Mrs. Grace Newsom Cushman Lyndon Center, Vt.	Jr. Conserva- tory Camp.	Dr. Mabel Friswell, Pres. New England Dist. Miss Gertrude Caulfield, Chairman of Education
NFMC Weekend National Music Camp Interlochen, Mich.	Aug. 4-6	Mrs. Ralph Curtis 2020 Noble Road Oxford, Michigan	Mich. FMC	Mrs. C. J. Muir, Vice President
Fed. Mid-Week Oglebay Institute Opera Workshop Oglebay Park Wheeling, W. Va.	Aug. 30, 31	Mrs. Brooks B. Evans 1330 Kanawha Blvd. Charleston, W. Va.	W.Va. FMC	Mrs. C. J. Muir, Vice President Mrs. Frank A. Vought, V.P. in charge of S.E. Region
NFMC Weekend Peninsula Music Festival Fish Creek, Wisconsin	Aug. 11, 12, 13	Mrs. Carl T. Wilson 2400 W. Acacia Rd. Milwaukee 9, Wisc.	Wisc. FMC	Mrs. Ronald A. Dougan, Chairman of American Music Mrs. W. Paul Benzinger, Junior Counselor
Federation Day Transylvania Music Camp Brevard Music Center Brevard, N.C.	Aug. 20	Dr. James C. Pfahl Brevard Music Center Brevard, N.C.	Transylvania Music Camp	NFMC "Official Family"

*National President Mrs. C. Arthur Bullock will also attend as many of the functions as her schedule allows.

Our Extended Horizon (Ctd.)

These eight National Winners have been selected from a total of 270 entrants in 38 states, according to the report of Miss E. Marie Burdette, National Chairman of Student Auditions. The total categories represented in NFMC and School Scholarships include: piano, organ, man's voice, woman's voice, violin, viola, violoncello, contrabass, flute, oboe, bassoon, and French horn. Following the State and District Auditions tapes made by Winners in the fourteen Districts were judged to determine the National Winners. Auditioning for the NFMC Biennial Awards (National Winners listed above) were: 13 piano, 4 organ, 12 woman's voice, 5 man's voice, 7 violin, 5 cello, 6 orchestral winds.

Thirteen State Winners from the Central Region were also heard by tape recording for the selection of the National Winner of the Marie Morrisey Keith Scholarship. District Winners for School Scholarships sent tapes to Millikin University, Peabody Conservatory, Chatham College Opera Workshop, Eastman School of Music, and the New School of Music where they are being judged. Announcements of these National Winners will be made in the near future.

The far-reaching scope of our Student Auditions is made evident by a few more figures concerning those

who participated this year. Seventy-four Student Clubs and thirty-five Universities were represented by entries. Judges in the States numbered 200: there were 89 District judges and 17 judged the National tapes. State and District Awards amounted to more than \$2500. Artist Advisers for the 1960-61 Auditions were: Rudolph Ganz, Piano; Arthur Poister, Organ; the late Mack Harrell, Voice; Ivan Galamian, Violin; Nikolai Grandan, Violoncello; and Donald McGinnis, Winds.

Since compositions were still in the process of being judged at the time of the National Convention, it is not possible to announce the 1961 winners in the Young Composers Contests. This will be published in fall issue of *Showcase* and through the regular publicity channels of NFMC. Dr. Hattie May Butterfield, National Chairman, reported these interesting statistics on the Young Composers Contest on Youth Day in Kansas City. The total entries this year were 25, representing the States of New Mexico, Indiana, Ohio, North Carolina, California, Michigan, Oklahoma, Illinois, Maryland, Nebraska, New York, Texas, West Virginia, Arkansas, and Missouri. The largest number of entries was from Ohio. Winners will be chosen in three classifications with cash prizes for first and second place in each.

1961 Scholarships and Awards

(Available at Presstime)

Young Artist Auditions

Winners: William Alton, piano, Greensboro, North Carolina; Tiberius Klausner, violin, Kansas City, Missouri; Shirley Verrett-Carter, mezzo-soprano, New York, New York.
Runners-up: Elizabeth Fischer, Milwaukee, Wisconsin; James Mathis, New York, New York.
Semi-Finalist: Lois Pachucki, New York, New York.

Student Auditions

Winners: Ruth Anne Rich, piano, Macon, Georgia; Tom Robin Harris, organ, Boise, Idaho; Ernie Vrenios, man's voice, Turlock, California; Judi Turano, woman's voice, Farmington, New Mexico; William H. Sohni, violin, Flushing, New York; Eric Jensen, violoncello, Fargo, North Dakota; Darrell Barnes, orchestral winds, Detroit, Michigan.

Anne M. Gannett Scholarships

Winners: Robert Karlen, Minneapolis, Minnesota; Neill H. Humfeld, Commerce, Texas.

Young Composers

Class 1 First Prize, \$175, None
Second Prize, \$125, Arthur B. Hunkins, Ann Arbor, Michigan
Class 2 First Prize, \$125, Robert James Haskins, Springfield, Ohio
Second Prize, \$75, Arlene Passamanick, South San Gabriel, California
Class 3 No prizes awarded

Regional

Marie Morrisey Keith: \$250 Scholarship, Dennis Moffatt, Chicago, Illinois.
Stillman Kelley: \$250 Scholarship, Abbott Lee Ruskin, piano, New York, New York.

Junior Composition Contests

Junior I, (\$25 Award), Jed Curtis, Michigan City, Indiana.
Junior II, (\$20 Award), Steve Wesson, Dayton, Ohio.
Juvenile, (\$15 Award), Daniel Shewman, Wadsworth, Ohio.
Laura K. Wilson Memorial Award: (\$50 Award), Joel Cohen, Battle Creek, Michigan.

Junior Conservatory Camp: (\$100 Scholarship), Janet Grady, Flint, Michigan.
Fred Waring Scholarship: (\$50 Award), Thomas MacGowan, Akron, Ohio.
Charles Ives Scholarship: (\$700 Summer Study), Russell Peck, Oak Park, Michigan.

Summer Scholarships

Arizona All State High School Music Camp: (\$150) Karen R. Scrivner, Albuquerque, New Mexico.

Aspen Music School: (\$300) Paul Polivnick, violin, Pleasantville, New York.
Berkshire Music Center: (\$400) Marilyn Lucas, Detroit, Michigan.

Stephen Collins Foster Music Camp: (\$100) Gayle Mary Ann Vogler, violin, Cleveland, Ohio.

Inspiration Point: (\$295) D. C. Riley, voice, Oklahoma City, Oklahoma.

Meadowmount Camp: (\$160) Gretchen Amer, Boston, Massachusetts.

National Music Camp Scholarships: Patricia Ann Sullivan, clarinet, Los Alamos, New Mexico; Robert William Wallace, piano and violin, Ruston, Louisiana; Frank Reginald Brown, contrabass and organ, Independence, Missouri; Peter Tourin, alternate, Bethesda, Maryland.

Reader's Digest Scholarships: Thomas Grin-

valsky, violin, Stevens Point, Wisconsin; Penelope Ann Peterson, flute and piano, Mason City, Iowa; Richard Calvin ReMine, piano and oboe, Knoxville, Tennessee; Edward Berliner Rabin, piano, Brooklyn, New York; Marc Kay Johnson, cello and piano, Aberdeen, South Dakota.
Rocky Ridge Music Center: (\$100) Tom Brown, flute, Wheatridge, Colorado.
Transylvania Music Camp: (\$350) John Paul Galligan, cello, Blacksburg, Virginia.

1961 Parade

PARADE of American Music 1961 statistical summary and lists of awards follow:

Total Number Awards 559 Last Year 523
Total Double Awards 379 Last Year 255
Total Single Awards 149 Last Year 249
Total Special Awards 31 Last Year 19

Summary by Regions

(1960 figures in parentheses)

Region	Single	Double	Special	Total
Central	47	128	14	189
	(84)	(97)	(7)	(188)
Northeastern	18	99	10	127
	(61)	(57)	(5)	(123)
Southeastern	68	117	3	188
	(81)	(65)	(5)	(151)
Western	16	35	4	55
	(23)	(36)	(2)	(61)

HONORABLE MENTIONS

Central	1	(24)
Northeastern	2	(11)
Southeastern	7	(12)
Western	3	(0)

STATES SENDING IN NO ENTRIES

Alaska	New Hampshire
Colorado	Puerto Rico
Delaware	Utah
Nevada	Vermont

Final Tabulation by Regions and States

CENTRAL

State	Single	Double	Special	Total	Hon.	Mention
Ark.	7	17		24		
Ill.	3	4	3	10		
Ia.	3	9	1	13		
Kan.	5	19		24		
Minn.	1	3		4		
Mo.	5	7		12		
Neb.	1	2		3		
N. Dak.	2	8		10		
Okl.	5	13	1	19		
S. Dak.	1	4		5		
Tex.	12	28		40	1	
Wis.	2	14	9	25		
	47	128	14	189	1	

NORTHEASTERN

State	Single	Double	Special	Total	Hon.	Mention
Conn.	0	1		1		
Ind.	5	9		14		
Me.	0	10	2	12	1	
Mass.	0	3		3		
Mich.	4	15		19	1	
N.J.	0	6		6		
N.Y.	1	9	7	17		
Ohio	4	13		17		
Penn.	3	28	1	32		
R.I.	1	5		6		
	18	99	10	127	2	

SOUTHEASTERN

State	Single	Double	Special	Total	Hon.	Mention
Ala.	10	11	1	22	2	
D.C.	0	1	1	2		
Fla.	2	13		15		
Ga.	1	3		4		
Ky.	2	6		8	1	
La.	5	7		12		
Md.	1	1		2		
Miss.	10	15		25	2	
N. Car.	8	20		28		
S. Car.	7	11		18	1	
Tenn.	9	15		24	1	
Va.	11	9	1	21		
W. Va.	2	5		7		
	68	117	3	188	7	

WESTERN

State	Single	Double	Special	Total	Hon.	Mention
Ariz.	2	3		5	1	
Calif.	5	8	3	16	1	
Hawaii			1			
Ida.	0	2		2		
Mont.	0	2		2		
N. Mex.	1	5		6		
Ore.	0	3		3		
Wyo.	3	1		4	1	
Wash.	5	11		16		
	16	35	4	55	3	

GOVERNORS of the following 23 states proclaimed February American Music Month:

Arizona	Michigan
Colorado	Missouri
Florida	New Jersey
Idaho	New York
Indiana	North Carolina
Iowa	Oklahoma
Kansas	Pennsylvania
Kentucky	South Carolina
Louisiana	Texas
Maryland	Virginia
Massachusetts	Washington
	Wisconsin

Central Region

ARKANSAS

Single Awards

Apollo Club, Harrison
The Atkins Music Club, Atkins
MacDowell Music Club, Benton
Orpheus Club, Blytheville
Schubert Club, Walnut Ridge
Wake Village Presbyterian Church, Texarkana
Wednesday Music Club, Texarkana

Double Awards

Danville Music Club (Crescendo Junior Club, Melody Junior Club, Havana Junior Music Club, Belleville Junior Music Club), Danville
The Friday Music Club, Hope
Junior Wednesday Music Club, Texarkana
MacDowell Music Club, Brinkley (Cover Honors)
The Monticello Music Club, Monticello
The Musical Arts Club, Batesville
Musical Coterie, Brinkley (Cover Honors)
The Musical Coterie, Little Rock
The Music Coterie, Earle
The Music Makers (Junior Club), Hope
Nocturne Music Club, Jonesboro (Cover Honors)

The Piano Repertoire Club, Teekana
Russellville Music Club, Russellville
The Senior Dorian Club, Paragould
The Thursday Music Club, Foreman
Tri F Junior Music Club, Little Rock
The Troubadors (Junior Club), Hope

ILLINOIS

Single Awards

Chicago Musical Arts Club, Chicago
First District—IFMC, Chicago
The Morning Etude, Springfield

Double Awards

Mu Phi Epsilon—Chicago Alumnae Chapter, Chicago
Evening Etude Club, Springfield (Cover Honors)
Evanston Music Club, Evanston
Ka-Dette Junior Music Club, Markham (Cover Honors)

Special Awards

Contemporary Concerts, Inc., Chicago
University of Illinois 1961 Festival of Contemporary Arts, Champaign
West Suburban Symphony Orchestra, Chicago

IOWA

Single Awards

Juvenile Auxiliary—B Natural Music Club, Waterloo
Mozart Junior Music Club, Cedar Rapids
The Pianoforte Junior Club, Davenport

Double Awards

Fairfield B Natural Junior Music Club, Fairfield
Fairfield B Natural Student Music Club, Fairfield
The Fairfield Woman's Club Chorus, Fairfield
Junior Etude Music Club, Davenport
Music Students Club, Davenport
St. Cecilia Student Club, Briar Cliff College
The Senior Etude Club, Davenport
Storm Lake Melody Club, Storm Lake
Treble Clef Club, Hampton

Special Award

KVTV Broadcasting Station, Sioux City

KANSAS

Single Awards

Allegro Music Club, Goodland
The Lawrence Junior Music Club, Lawrence
Oswawatomie Music Club, Oswawatomie
St. Cecilia Music Club, Chanute
Winfield Music Club, Winfield

Double Awards

A B C Harmonizers of Mission
Arkansas City Music and Dramatics Club, Arkansas City
The Beloit Music Club, Beloit
El Dorado Music Club, El Dorado
Goodland Federated Music Club, Goodland
The Hutchinson Music Club, Hutchinson
The Larned Junior Music Club, Larned
Larned Senior Music Club, Larned
Lieurance Music Club, Syracuse
MacDowell Music Club, Kansas City
Manhattan Music Club, Manhattan (Cover Honors)
Monday Music Club, Independence
The Music Club of Lawrence, Lawrence
St. Francis Federated Music Club, St. Francis
Treble Clef Club, Newton
Treble Clef Club, Pittsburg
Wichita Musical Club, Wichita
Winfield Juvenile Music Club, Winfield
Winfield Student Music Club, Winfield

MINNESOTA

Single Awards

Music Lovers' Club, Minneapolis

Double Awards

Cecilian Society, Duluth
Moorhead Music Club, Moorhead
Mu Phi Epsilon, Alumni Chapter, Minneapolis

MISSOURI

Single Awards

Buffalo Junior Music Club, Buffalo
The Evening Etude Federated Music Club, Hannibal
Moberly Music Club, Moberly
Rubenstein Music Club, St. Louis
Wednesday Music Club, Kennett

Double Awards

Buffalo Music Club, Buffalo (Cover Honors)
Carthage Music Club, Carthage
Kansas City Athenaeum Music Department, Kansas City
Kansas City Musical Club, Kansas City
Kansas City Musical Club, Student Dept., Kansas City
Morning Music Club, Jefferson City
Springfield Music Club, Springfield

NEBRASKA

Single Awards

Omaha Music Teachers' Association, Omaha

Double Awards

Nebraska Federation of Music Clubs, Omaha
The Wilber Music Study Club, Wilber

NORTH DAKOTA

Single Awards

St. Cecilia Club, Dickinson
Thursday Musical Club, Williston

Double Awards

The "B Naturals" Junior Federated Music Club, Bottineau
The Devils Lake Music Club, Devils Lake
Fargo Music Club, Fargo
The Fine Arts Club, Fargo
MacDowell Music Club, Stanley
Mu Phi Epsilon, Fargo
The Thursday Music Club, Bismarck
Thursday Music Club, Grand Forks

OKLAHOMA

Single Awards

Coalgate Music Club, Coalgate
Junior MacDowell Club, Hobart
The Musical Research Society, Bartlesville
Schubert Music Club (Junior), Ponca City
Senior MacDowell Club of Allied Arts, Hobart

Double Awards

Altus Air Force Base Allied Arts Club, Altus Air Force Base
E. Robert Schmitz Junior Piano Club, Muskogee
Howell Melody Makers, Davis (Cover Honors)
Junior Keyboard, Lawton (Cover Honors)
The Junior Piano Club, Muskogee (Cover Honors)
Junior Schubert Concert Club, Lawton
The Keyboard Majors (Junior), Muskogee
MacDowell Club of Allied Arts, Walters
Music Department of the McAlester Fortnightly Club, McAlester (Cover Honors)
The Musical Arts Society, Muskogee
Philharmonic, Frederick
The Ponca City Music Club, Ponca City
The Wednesday Morning Music Club, Okmulgee

Special Award

KETA-TV Broadcasting Station, University of Oklahoma, Oklahoma City

SOUTH DAKOTA

Single Awards

Vermillion Music Club, Vermillion

Double Awards

Monday Musicals, Aberdeen
Monday Musicals Club, Sioux Falls
Mu Phi Epsilon, University of South Dakota, Vermillion
Wednesday Musicals, Huron

TEXAS

Single Awards

The Beethoven Club (Junior), Bowie
Chansonettes Junior Club, Mercedes
Cultural Arts Club, Brownsville
Edinburg Musical Culture Club, Edinburg
The Garland Music Club, Garland (Cover Honors)
The Lyric Music Club, Garland
MacDowell Club, Celina
Music Lovers' Club, Quanah
The Music Study Club, Hereford
Odessa Music Study Club, Odessa
Philharmonic Club, Amarillo
The Stanton Music Club, Stanton (Cover Honors)

Double Awards

Aeolian Singers, Dallas
Anna Frank Artists' Club, Breckinridge
The Arlington Music Club, Arlington
Bomer-Cramer Music Club, Bomer
The Cecilian Club and the Cecilian Singers, Dallas
Center Music Study Club, Center
Chaminade Music Club, San Saba (Cover Honors)
Coterie, Tyler
The Dallas Federation of Music Clubs, Dallas
The Euterpean Club, Paducah
The Euterpean Club, Waco
The Fort Worth League of Composers, Fort Worth
Harmony Club, Crosbyton
Junior MacDowell Club, Center
The Junior Mozart Club, Fort Worth
The MacDowell Club, Bowie
MacDowell Euterpean Club (Junior), Waco
The MacDowell Junior Music Club, Quanah
The Melodie Club, Dallas
Mozart Club, Vernon
The Music Club of Temple, Temple
Music Study Club, Paris (Cover Honors)
Nevin Club, Corsicana
The Schubert Club of Dallas, Dallas
Senior Euterpean Club, Fort Worth
Stamford Music Club, Stamford
Thursday Music Club, Corpus Christi
Wellington Music Club, Wellington

Honorable Mention

The Big Spring Music Study Club, Big Spring

WISCONSIN

Single Awards

Burlington Senior Lyceum Club, Burlington
Music Department, Fond du Lac Federated Woman's Club, Fond du Lac

Double Awards

The Barron Federated Music Club, Barron
The Dallas Federated Music Club, Dallas
The Fine Arts Club of Janesville
Junior Schubert Club, Kenosha
MacDowell Club of Janesville, Janesville
MacFadyen Club, Milwaukee
Rice Lake Federated Music Club, Rice Lake
Roosevelt Junior MacDowell Club, Janesville
Sheboygan Music Club, Sheboygan
The Stephen Foster Club of Janesville (Jr.), Janesville
Tuesday Musical Club, Milwaukee
Treble Clef, Beloit (Cover Honors)
Whitehall Music Study Club, Whitehall
The Wisconsin Federation of Music Clubs, Milwaukee

Special Awards

WBEL Radio Station, Beloit
The Beloit Symphony Orchestra, Beloit
Fine Arts Festival, Milton College, Milton

The Kenosha Symphony Orchestra, Kenosha University of Wisconsin, Milwaukee
The Waukesha Symphony Orchestra, Waukesha
The Wisconsin State Fair, Milwaukee
WFMR-FM Radio Station, Milwaukee
WTMJ Broadcasting Station, Milwaukee

Northeastern Region CONNECTICUT

Single Awards

None

Double Awards

Wednesday Afternoon Musical Club, Bridgeport

INDIANA

Single Awards

The Crawfordsville Music Club, Crawfordsville
Hillsboro Harmony Club, Hillsboro
The Kokomo Morning Muscale, Kokomo
Merit Club (Junior), Indianapolis
Piano Teachers' Association, Indianapolis

Double Awards

Alpha Mu Music Club, Veedersburg
Amateur Music Club, La Porte
Camille Fleig Junior Section, Indianapolis
Cecilian Club, Union City
Indianapolis Matinee Muscale, Indianapolis
Jessie Guild Reep Student Section, Indianapolis
Muncie Matinee Muscale, Muncie
Mu Phi Epsilon Patroness Club, Indianapolis
Oakland City Philharmonic Club, Oakland City

MAINE

Single Awards

None

Double Awards

The Annie Louise Cary Club, Gorham
Chopin Club, Westbrook (Cover Honors)
East Millinocket Music Club, East Millinocket
Friends of Music, Waterville (Cover Honors)
The Harmony Club, Lincoln (Cover Honors)
MacDowell Club, Portland
The Philharmonic Club, Lewiston
Portland Rossini Club, Portland
Rossini Affiliates, Portland (Cover Honors)
The Schubert Club, Kennebunk

Special Awards

Portland Symphony Orchestra, Portland
WGAN Radio Station, Portland

Honorable Mention

Senior Cecilia Club, Augusta

MASSACHUSETTS

Single Awards

None

Double Awards

Chromatic Club, Boston
Music Lovers Club of Boston
Needham Senior Music Club, Needham

MICHIGAN

Single Awards

MacDowell Club, Flint
Oxford Music Club, Oxford
The Philharmonic Club, Cadillac
The Saturday Music Club, Marquette

Double Awards

The Birmingham Muscale, Birmingham
Crystal Falls Muscale, Crystal Falls
Iron Mountain Music Club, Iron Mountain
The Keyboard Klub (Junior), Trenton
The Matinee Muscale—Junior League,
Senior League of Tuesday Musical, Pontiac
Michigan State University Music Graduates,
East Lansing

Phi Mu Alpha, Michigan State University,
East Lansing
Monday Musical Club, Benton Harbor-St.
Joseph
Monday Musical Club—Veterans Senior As-
sociate Chapter, Battle Creek
The Morning Musical Club, Battle Creek
The Port Huron Muscale, Port Huron
Royal Oak Muscale, Royal Oak
St. Cecilia Society, Grand Rapids
The St. Clair Music Study Club, St. Clair
Trenton Music Club, Trenton

Honorable Mention

Tuesday Muscale, Jackson (Cover Honors)

NEW JERSEY

Single Awards

None

Double Awards

The Arlington Music Club, Arlington
The Bergen County Music Teachers' Guild,
Leonia
Duo Music Club, Philadelphia, Pa. (Fed. in
N.J.)
La Forge Junior Music Club, North Bergen
Music Department, Trenton Contemporary
Women's Club, Trenton
Women's Club of Maplewood, Maplewood

NEW YORK

Single Awards

Lillian Shapiro's Music Makers, Elmont

Double Awards

The Brooklyn Museum Concerts, Brooklyn
Community Opera, Inc., New York City
Delta Omicron, New York City
Euterpean Club, Salamanca
Junior Federated Music Clubs of Ithaca,
Ithaca
The Monday Musical Club, Albany
Music Forum for Piano Teachers, Buffalo
National Federation of Music Clubs (WNYC
American Music Festival), New York City
Sigma Alpha Iota, New York City

Special Awards

Ithaca Music Club, Ithaca
Mannes College of Music, New York City
National Association of Authors, Composers
and Conductors, New York City
National Council of Women Composers'
Concert, New York City
WHCU Radio Station, Ithaca
WICB, Ithaca College, Ithaca
WNYC Radio Station—Annual American
Music Festival, New York City

OHIO

Single Awards

The Falls Music Club, Cuyahoga Falls
Helene Stitzel Fuller Junior Music Club,
Loudonville
Loudonville Music Club, Loudonville
Salem Music Study Club, Salem

Double Awards

Ashland Music Club, Ashland (Cover
Honors)
Athens Junior Music Club, Athens
The Bond Hill—Roselawn Music Club,
Cincinnati
Carrollton Music Study Club, Carrollton
Columbus Music Teachers' Association,
Columbus
The Corde Junior Music Club, Coshocton
The Ernest Hutcheson Junior Music Club,
Upper Sandusky
The Lisbon Music Study Club, Lisbon
Marion Lecture Recital Club, Marion (Cover
Honors)
The Musical Arts Club, Medina County
Music Study Club, Mansfield
The West Hill Music Club, Cincinnati
The Xenia Woman's Music Club, Xenia

PENNSYLVANIA

Single Awards

The Harmonizers Junior Club, Wyalusing
Monday Evening Musical Society, Franklin
The Tonette Junior Music Club, Eau Claire

Double Awards

Allentown Junior Musical Club, Allentown
Allentown Musical Club, Allentown
B Sharp Youth Music Club (Junior), Butler
The Cecilian Club, Shamokin
The Cadenza Music Club, Allentown (Cover
Honors)
Fairview Township Treble Clef Club, Chicora
Graystone United Presbyterian Church,
Indiana
Grove City Music Club, Grove City
Harmonia Music Club, Lebanon
The Harmony Club of Dauphin County,
Elizabethtown
The High C's of Norristown (Junior), Norris-
town
Indiana Monday Musical Club, Indiana
Junior-Juvenile Mozart Club, Wilkes-Barre
Junior Octave Club, Norristown (Cover
Honors)
The Matinee Musical Club, Philadelphia
The Mozart Club, Wilkes-Barre
The North Butler County Music Club, Parker
Northampton Juvenile Music Club,
Northampton
Octave Club, Norristown
The Orpheus Music Club, Greenville
"The Rhythmaires" Junior Music Club,
Wyalusing
The Sharon Music Club, Sharon
Slatington Music Club, Slatington
Tuesday Musical Club, Butler
Tuesday Musical Club, Pittsburgh
Uniontown Music Club, Uniontown
The Williamsport Music Club, Williamsport
Young Musicians Club of Allentown, Allen-
town (Cover Honors)

Special Awards

The Philadelphia Orchestra, Philadelphia

RHODE ISLAND

Single Awards

The MacDowell Club, Providence

Double Awards

The Blackstone Valley Music Teachers' So-
ciety of Pawtucket, Pawtucket
The Chaminade Club, Providence
The Chopin Club, Providence
Felix Fox Junior and Juvenile Music Club,
West Warwick
Rhode Island Federation of Music Clubs,
Providence

Southeastern Region

ALABAMA

Single Awards

Dothan Harmony Club, Dothan
Etowah High School Music Club, Attalla
(Cover Honors)
Fayette Music Study Club, Fayette
Greensboro Music Study Club, Greensboro
Janie Speir Music Club, Greenville
The Joymakers, Junior Music Club, Scotts-
boro
Leeds Music Club, Leeds (Cover Honors)
Leeds Young Musicians Club, Leeds (Cover
Honors)
Pinson Music Study Club, Pinson
Valley Music Study Club, Lanett

Double Awards

Bush Hills Music Club, Birmingham (Cover
Honors)
Etude Music Club, Centre
Florence Music Study Club, Florence (Cover
Honors)
Frances Whittington Junior Music Club,
Birmingham

The Gadsden Music Club, Gadsden
Huntsville Music Appreciation Group,
Huntsville
Huntsville Music Study Club, Huntsville
Magic Musical Notes (Junior), Montgomery
Montgomery Music Study Club, Montgomery
Shades Valley Music Club, Birmingham
Tuscaloosa Music Study Club, Tuscaloosa

Special Award

WTYY Radio and TV Station, Dothan

Honorable Mention

Musical Explorers (Junior Club), Huntsville
Music Study Club, Marion

DISTRICT OF COLUMBIA

Single Awards

None

Double Awards

Junior Division, DCFMC, Washington, D.C.

Special Award

National Gallery of Art, Washington, D.C.

FLORIDA

Single Awards

Music and Drama Club, West Palm Beach
Nokomis Junior Music Club, Nokomis

Double Awards

Cecilian Music Society, Venice
Coral Gables Senior Music Club, Coral
Gables
Federated Senior Music Club, South Miami
(Cover Honors)
First Presbyterian Church Choir, Gainesville
Florida Federation of Music Clubs, Jeanie
Ball, White Springs
Key Biscayne Music Club, Key Biscayne
(Cover Honors)
Miami Music Club, Miami (Cover Honors)
Miami Springs Music Club, Miami Springs
The Music Study Club, West Palm Beach
Nocturne Hour Music Club, Laurel
North Side Music Club, Miami
Royal Poinciana District, Florida Federation
of Music Clubs
Wednesday Musicales, Wauchula (Cover
Honors)

GEORGIA

Single Awards

Griffin Music Club, Griffin

Double Awards

Augusta Junior Clubs
"Accordionaires", "Big Piano," "La
Premiere Danse", Augusta
Hawkinsville Music Club, Hawkinsville (Cover
Honors)
Marietta Music Club, Marietta (Cover
Honors)

KENTUCKY

Single Awards

The Hour of Music, Carnegie Public Library,
Paducah
Stephen Foster Music Club, Bardstown
(Cover Honors)

Double Awards

Henderson Music Club, Henderson (Cover
Honors)
Junior Matinee Music Club, Paducah
(Cover Honors)
Matinee Music Club, Paducah (Cover
Honors)
Middlesboro Music Club, Middlesboro
(Cover Honors)
Saturday Matinee Musicales, Richmond
Saturday Matinee, Owensboro (Cover
Honors)

Honorable Mention

WPSD-TV Station, Paducah

LOUISIANA

Single Awards

Baker Music Club, Baker
The Haynesville Music Club, Haynesville
(Cover Honors)
L'Heure de Musique, Lafayette
Jennings Music Club, Jennings
Melody Music Club, Pineville

Double Awards

The Clavier Club (Junior), Baton Rouge
Donaldsonville Music Club, Donaldsonville
(Cover Honors)
The Mendelssohn Music Club (Junior),
Baton Rouge
The Music Club, Baton Rouge
The Music Guild, Monroe
New Orleans District, LFMC
(Junior Affiliate Recital), New Orleans
The Piano Study Club, Baton Rouge

MARYLAND

Single Awards

Music and Arts Club, Cumberland

Double Awards

The Baltimore Music Club, Baltimore

MISSISSIPPI

Single Awards

Brooksville Music Club, Brooksville
Greenville Federated Music Club, Greenville
Juvenile Music Lovers Club, Belzoni
La Petite McDowell Music Club, Jackson
Newton Junior Music Lovers Club, Newton
Pascagoula-Moss Point Music Club,
Pascagoula and Moss Point
Philharmonic Music Club, Meridian
Senior McDowell Music Club, Jackson
The Sidon-Tchula-Cruger Junior Music Guild,
Cruger
The West Point Music Coterie, West Point

Double Awards

The Bach Society, Macon
Boys Senior Music Group (Jr. Div.),
Columbus
Canton Music Club, Canton
Hattiesburg Music Club
(Junior Night program), Hattiesburg
Junior McDowell Music Club, Jackson
The Lydian Music Club, Jackson
MacDowell Music Club, Crystal Springs
Marian McDowell Music Club (Jr.), Jackson
The Matinee Music Club of Meridian
Music Lovers Club, Newton
The Music Lovers' Club, Belzoni
Nocturne Music Club, State College
The Oxford Music Club, Oxford (Cover
Honors)
Paganini Junior Music Club, State College
Sumner Music Club, Sumner (Cover Honors)

Honorable Mentions

Jackson Symphony Orchestra, Jackson
WRQB Radio Station, West Point

NORTH CAROLINA

Single Awards

B Natural Junior Music Club, Wilson (Cover
Honors)

Martha Taylor Davison Music Club,
Leaksville

Mebane Music Club, Mebane

Mozart Music Club, Lenoir

Musical Tempo Club, Elizabeth City

Raleigh Junior Music Club, Raleigh

Sanford Music Club, Sanford (Cover
Honors)

Siler City Music Club, Siler City

Double Awards

Burlington Music Club, Burlington
Charlotte Music Club, Charlotte
Czerny Junior Music Club, Valdese (Cover
Honors)

Elizabeth City Music Club, Elizabeth City

Euterpe Club of Greensboro

GASTONIA

Kannapolis Boys' Choir, Kannapolis
Kannapolis Music Club, Kannapolis
The Lenoir Music Club, Lenoir
Lincolnton Music Club, Lincolnton (Cover
Honors)
Music Lovers' Club (Youth Juvenile
Section), Rutherford College (Cover
Honors)

Nocturne Music Club, Asheboro

Norman Cordon Music Club, Valdese (Art
Honors)

Raleigh Music Club, Raleigh

St. Cecilia Music Club, Hickory (Cover
Honors)

St. Cecilia Senior Music Club, New Bern

Thursday Morning Music Club, Winston-
Salem (Cover Honors)

Troy Music Club, Troy (Cover Honors)

Valdese Music Club, Valdese (Cover Honors)

Vivace Juvenile-Junior Music Club, Raleigh

SOUTH CAROLINA

Single Awards

The Chopin Music Club, Florence
Junior Music Clubs, Spartanburg
The Morning Music Club, Orangeburg
Musical Art Club, Florence
Music Appreciation Club, Orangeburg
The Orangeburg Music Club, Orangeburg
Spartanburg Philharmonic Club, Spartanburg

Double Awards

Aeolian Music Club, Spartanburg
Afternoon Music Club, Columbia
Anderson Music Club, Anderson (Cover
Honors)
The Apollo Music Club, Bamberg
Charleston Music Study Club, Charleston
Crescent Music Club, Greenville
Eau Claire Music Club, Columbia
The Fountain Inn Music Club, Fountain Inn
MacDowell Music Club, Kershaw (Cover
Honors)
Monday Afternoon Music Club, Spartanburg
Music Club of Greenville, Greenville

Honorable Mention

Cora Cox Lucas Music Club, Laurens

TENNESSEE

Single Awards

Dyer Music Lovers' Club, Dyer
The Eastland Children's Music Club, Nash-
ville

Eastland Music Club, Nashville

The Eastland Students' Music Club, Nashville
Junior Music Group of the Woman's Club
of Nashville

Nashville Euterpe Club, Nashville

Thursday Evening Musicales, Ripley

Thursday Music Study Club, Etowah (Cover
Honors)

Watertown Music Club, Watertown

Double Awards

Athens Music Club, Athens (Cover Honors)
Cookeville Music Club, Cookeville (Art Hon-
ors)
Juniores of the Junior Music Group of
the Woman's Club, Nashville
Junior Mozart Music Club, Memphis
Lebanon Music Club, Lebanon
MacDowell Music Club, Crossville
The M-B Music Club, Chattanooga
Nashville Children's Music Club, Nashville
Nashville Junior Music Club, Nashville
Pianists Junior Music Club and the Keyboard
Junior Music Club, Kingsport
Springfield Music Study Club, Springfield
Tuesday Evening Music Club, Sevierville
(Cover Honors)
Vivace Junior Group of the Beethoven Club,
Memphis (Cover Honors)
Wednesday Morning Music Club, Johnson
City
Woman's Club of Nashville, Music Dept.,
Nashville

Honorable Mention

Eastland Junior Music Club, Nashville

VIRGINIA**Single Awards**

"B Natural" Music Study Club (Jr.), Front Royal

The Blacksburg Music Club, Blacksburg

Bristol Music Club, Bristol

Charles City Junior Music Club, Charles City

The Harmony Junior Division of the Thursday Morning Club, Roanoke

Helen Trinkle Music Club, Wytheville

High Notes Music Club (Junior), Roanoke

Lynchburg Civic Music Club, Lynchburg

Orange Junior Music Club, Orange

Orange Music Club, Orange

WYVE Radio Station, Wytheville

Double Awards

Front Royal Music Club, Front Royal

Joint Federation Day Program presented by Portsmouth Music Study Club, Portsmouth (Cover Honors)

Cradock Music Club, Portsmouth

Keynote Music Club, Norfolk

Scherzo Music Club, Norfolk

Junior Music Club, Pulaski

Marsh School of Music, Student and Junior Federated Music Clubs, Norfolk

Student Division, Thursday Morning Music Club, Roanoke

Tazewell Senior Music Club, Tazewell

Thursday Morning Music Club and the Salem Music Club, Roanoke

Thursday Morning Music Club, Roanoke

Thursday Morning Music Club, Staunton

Special Award

WFTR Radio Station, Front Royal

WEST VIRGINIA**Single Awards**

Nightbird Memorial Methodist Church Choirs, Logan

Opus Music Club, Moundsville (Cover Honors)

Double Awards

Chaminade Music Club, Beckley (Cover Honors)

Charleston Symphony Orchestra, Charleston

Music Lovers' Club, Bluefield

Thursday Music Club, Wheeling

Wiley Ford School, Wiley Ford

Western Region**ARIZONA****Single Awards**

Desert Music Club, Ajo

Hilltoppers Junior Music Club, Morenci

Double Awards

The Douglas Music Club, Douglas

Eloy Music Club, Eloy

The Musicians Club of Phoenix, Phoenix

Honorable Mention

Tucson Musical Arts Club, Tucson

CALIFORNIA**Single Awards**

Crescendo Junior Music Club, Fresno

Fresno Musical Club (Treble Clef Members, Jr.), Fresno

The MacDowell Club (Junior), Fresno

Monday Theory Junior Club, Fresno

Music Workshop Junior Club, Fresno

Double Awards

Cedman Junior Club, Fresno

The Dominican College Music Club, San Rafael (Cover Honors)

Fresno Musical Club, Fresno

Mary Carr Moore Manuscript Club, Hollywood

Matinee Music Club, Los Angeles

Phi Beta — Pi Iota Chapter (Council Meeting), Los Angeles

Schubert Club of Los Angeles, Los Angeles

Student Musical Club (sponsored by Fresno Musical Club), Fresno

Special Awards

The Dominican College Music Club Exhibit, San Rafael

Los Angeles Philharmonic Orchestra, Los Angeles

Dr. William Hartshorn and the Schools of Los Angeles, Los Angeles

Honorable Mention

Fresno Junior Musical Club, Fresno

HAWAII**Single Awards, None****Double Awards, None****Special Award**

Honolulu Symphony Orchestra, Honolulu

IDAHO**Single Awards, None****Double Awards**

Idaho Falls Music Club, Idaho Falls

Rexburg-Sugar City Music Study Club and

Junior Clubs, Rexburg

MONTANA**Single Awards, None****Double Awards**

Belt Music Study Club, Belt

Tuesday Music Club of Great Falls, Great Falls

NEW MEXICO**Single Awards**

Albuquerque Chapter of Zonta International, Albuquerque

Double Awards

Albuquerque Music Club, Albuquerque

Fine Arts Student Club, University of New Mexico, Albuquerque

Mozart Juniors, Albuquerque

Past Presidents' Assembly, Albuquerque

Treble Clef Junior Music Club, Albuquerque

OREGON**Single Awards, None****Double Awards**

Mozart Junior Music Club — Mozart Recital Club, Portland

Pro Musica, Sellwood-Moreland

The Sherwood Music Club of Oregon, Portland

WYOMING**Single Awards**

B Sharp Music Club (Junior), Cheyenne

The Cheyenne Music Study Club, Cheyenne

Chugwater Octavo Music Club, Chugwater

Double Awards

Harmony Music Club, Wheatland

Honorable Mention

"Friends of Music", Torrington

WASHINGTON**Single Awards**

Capital Music Club, Olympia

Lake Chelan Ladies Music Club, Chelan

Peninsula Music Club, Bremerton

Vancouver Tuesday Morning Musical Club, Vancouver

Woman's Choral Society, Bremerton

Double Awards

B Sharp Junior Music Club, Shelton (Cover Honors)

Bellingham Women's Music Club, Bellingham

Ellensburg Music Study Club, Ellensburg

KXLE Radio Station, Ellensburg

Pizzicato Junior Club of Shelton, Shelton (Cover Honors)

Seattle Musical Art Society, Seattle

Seattle Music Study Club, Seattle

Senior Choir, Kent Lutheran Church, Kent

St. John's Lutheran Church Choir, Seattle

Treble Clef Music Club (Junior), Shelton (Cover Honors)

Washington State Federation of Music Clubs, Bremerton

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Governor John M. Dalton of Missouri, center, greets Mrs. C. Arthur Bullock of Canton, Pennsylvania, at the 31st Biennial Convention of the National Federation of Music Clubs in Kansas City. Mrs. Bullock is wearing the "key to the city" which was presented to her by the Mayor of Kansas City.



In happy grouping, Federation leaders and a donor. Left to right, standing: Mrs. Clifton Muir, National Vice President; Mrs. Bullock; Harry Salter; Mrs. Robert W. Roberts, chairman of Finance Department. Seated: Mrs. John Alexander Jardine and Mrs. Ronald A. Dougan, both Past National Presidents.



The Council dinner, held Thursday evening of the Convention, featured a "Vignette" of the State and District Presidents' Council. Shown, left to right, are Mrs. Charles Pardee, National Chairman of the Convention; Mrs. David C. Johnston, President of one of the host States, Oklahoma; Mrs. Bullock, National President. Mrs. Hal McManey, President of the Missouri Federation of Music Clubs, host state for the Convention, is shown in the frame. Next is Mrs. Hazel Post Gillette, Chairman of the State and District Presidents' Council; and Mrs. Raymond Marshall, President of the other host state for the dinner, Texas.



Regional Vice Presidents and the Local Convention Chairman "get together" at the convention. Left to right: Mrs. Eli Weston, Western region; Mrs. Charles Pardee, Central region; Mrs. Tyree Newbill, the Local Chairman; Mrs. Frank Vought, Southeastern region; and Mrs. Doris Allbee Humphrey, Northeastern region.



The state exhibits were exciting. This one, of North Carolina and a cabin at Transylvania, attracted the attention of Mrs. Harold Deal, President of the NCFMC, and Mrs. Maurice Honigman, National Board Member from that state, and founder of the Federation Mid-Week at the camp.

Kansas City . . . and the Convention

by Exie Burford, Chairman of Public Relations

KANSAS CITY, Missouri's second largest city, was the setting for the 31st Biennial Convention of the National Federation of Music Clubs, April 20-26, with the Muehlebach Hotel as headquarters.

Kansas City . . . home of the American Royal Livestock Show, Kansas City University and Rockhurst College, Swope Park, the Starlight Theater with presentations under the stars, Nelson Art Gallery . . . is a metropolis offering fine hotels, auditoriums, sophisticated retail stores, and much of scenic and historical interest.

Inspiring . . .

"Inspiring" is a one-word summary of the 31st convention: inspiring, because of the absorbing music; inspiring, because of the words of wisdom, musical and spiritual, expressed by convention artists and speakers; inspiring, because it pyramided two years marked by dedication and an ideal of service.

From opening day's activities to the final note played by the young artist winner appearing last on Wednesday evening's program, it was obvious that our President, Mrs. C. Arthur Bullock, and her staff of efficient Officers, Board Members, National Chairmen, and State and District Presidents and Mrs. Charles A. Pardee, National Convention Chairman, and the many convention committees and co-operators had all served well the interests of music and the Federation.

In an impressive opening on Thursday afternoon, Mrs. Bullock was escorted to the podium by the Honorable John M. Dalton, Governor of Missouri. The Governor spoke of the appreciation that the people of Kansas City and Missouri have for things cultural and he called attention to the many groups dedicated to culture in the state. Mayor H. Roe Bartle of the city greeted delegates and presented Mrs. Bullock with a golden key to the city, making her an honorary citizen. He then welcomed the hundreds of Federation members to the Gateway of the West and to the Heart of America—Kansas City. Mrs. Hal H. McHaney, President of the Missouri Federation of Music Clubs and Official Hostess of the convention, gave warm and gracious greetings. Mrs. J. B. McKay, President of the Southwest District of the Central Region, also brought greetings, as did William E. Dauer, Executive Vice President of the Chamber of Commerce. Mrs. Bullock and Mrs. Clifton J. Muir, National Vice President, responded with inspired enthusiasm which set the keynote for the meaningful days ahead. Mrs. Ronald Dougan, immediate Past National President, was presented, and spoke with dynamism and charm.

Exciting . . . Colorful . . .

Not only "inspiring," but "exciting," "colorful" and "decorative" are words also needed to describe this Convention. Only a dynamic and hard-working convention committee, Mrs. Charles A. Pardee, Chicago, Chairman, and the 12 states of the Central Region—all working together as a team—could have created events so geared to Federation interests, needs, and senses. From the State and District Presidents' Council Dinner on Thursday evening, when Texas and Oklahoma featured two products of their states, oil and cotton; through the American Music

Luncheon on Friday, with Wisconsin the host group; the Youth Luncheon on Saturday, with Iowa Juniors and the State President and Board Member as hostesses; the White Breakfast on Sunday, with Illinois as the host group; the Hawaiian luncheon on Monday, with Host State Missouri's Salute to Hawaii, complete with grass huts, the Hawaiian hymn, Hawaiian dancers and chanters, and a lei for each one; the Scandinavian dinner, with the Northern Lights District as hostesses and the informal program presented in authentic costume, with decorations superb; the very early and gay Mid-America Farm Breakfast with quaint Oklahoma sunbonnets and Arkansas, Iowa, and Oklahoma Choirs; the International Music Relations dinner, with the new 50-star flag flying, Arkansas hostess; right on through the Honors Dinner, with the Federation blue and gold color scheme woven by the Kansas hostesses into a beautiful setting—all was conceived with creative skill and handled with care for every detail.

And Talent Extraordinaire . . .

Distinguished artists who have achieved a high degree of fame on the concert stage were heard in vigorously-applauded recitals. New young artists were chosen and their careers launched in a convention concert; the choral and instrumental groups for which the Federation is famed, many of them of semi-professional status—all of these evidenced what a wealth of talent is in the Federation galaxy.

One dramatic demonstration came when the great massed orchestra was heard Saturday evening with 200-some high school age musicians performing with Dr. Thor Johnson of Northwestern University, as conductor. Afterwards, Dr. Johnson spoke to the audience, saying: "They (youth orchestras) are doing something beautiful and lasting here, and I know you are as pleased as I was, that five American composers were represented on the program. We certainly have no reason to be ashamed of American music," concluded Dr. Johnson. Youth orchestras from Racine, Wisconsin (the Kiwanis Youth Symphony), the Oklahoma City Junior symphony, and the Youth Symphony of the Heart of America, Kansas City, composed the massed orchestra for the evening. Each of the three groups had previously offered a program of its own.

Another dramatic highlight was the concert on Friday evening of the Kansas City Philharmonic, Hans Schwieger, conducting, when delegates heard Ray Green's "Sunday Sing Symphony" with choreography by May O'Donnell and her dance company. (The American Recording Company has recorded this composition, which had its premiere performance at this concert.) Also heard on that program was the composition, "Dance Overture" by Paul Creston, the work commissioned by the National Federation of Music Clubs for the 1955 Biennial Convention in Miami.

As evidence not only of loyalty to its own, but also of pride in its young artists of the past, the program committee for the convention presented past Young Artist talent. The concert on the opening evening of the convention was given by William Masselos, pianist, winner in 1947, and Sylvia Rosenberg, violinist, winner in 1957. And Evelyn McGarrity, soprano, winner in 1957, was heard on Wednesday morning of the last day.

William Masselos, since winning the award 15 years

ago has gone on actively with a professional career, with New York management and as an Epics records artist. He is on the teaching staff of Aspen, Colorado, Summer Music Camp. He played, among other compositions, Aaron Copland's "Variations for Piano." His performance was given (and we quote Clyde Neibarger, the *Kansas City Star* music critic) "with a fiery, resourceful interpretation and turned on the fire and brimstone with massive power on the keyboard, especially in the left hand."

Miss Rosenberg has studied abroad for two years on a Fulbright scholarship and she gave brilliant interpretation to a group of Mozart compositions and "Rondo" by the American composer, Paul Creston.

Miss McGarrity, a member of the faculty of Texas Tech at Lubbock, Texas, and voice winner in 1957, gave a varied and inspired program of Mozart, Brahms, Debussy, a selection from "Vanessa," and "This World Is Not My Home" arranged by David Diamond.

Miss McGarrity was also heard as a speaker on the Youth Day panel discussion, "Problems of the Artist." She suggested that the Federation should provide more opportunities to the performers, and she also asked the question: "Why should Musicians have to go to Europe to make a name for themselves?"

OFFICERS' REPORTS

National President

National President Mrs. Bullock's report, printed in full in the convention issue of *Showcase* and presented at the Opening Convention meeting, gives an exciting and comprehensive view of Federation accomplishments day by day, week by week, and month by month. You will not want to miss reading it or her report on the National Cultural Center in our Nation's Capital, given at the Legislation Panel on Monday morning and printed in this issue, p. 44.

National Vice President

Mrs. Clifton J. Muir, Vice President, reported that she represented the Federation at the Iowa Federation of Music Clubs, a Federation which enjoys a musical heritage of 118 years, and for accomplishments has an enviable record. The Florida Federation was next on her itinerary; then the Texas Federation's annual convention this spring; and she spoke at the banquet held for the Kansas Federation of Music Clubs, the 100th anniversary of the great state! All in all, Mrs. Muir has visited 11 states, appeared on radio and TV, at Junior and Student conventions, Federation Day at three summer camps, and has written 100 letters to help elect Edward MacDowell to the Hall of Fame. Mrs. Muir served as adjudicator for the "Silver Knight Awards," for the third consecutive year, given annually to high school graduates for excellence in all fine arts, languages, history, etc., by the Miami Herald.

She took greetings from the National Federation of Music Clubs to the National Association of Teachers of Singing Auditions, held at the University of Miami in March. She served as consultant in the awarding of \$4,000 to talented youth during the Eustis, Florida, Festival of Music, also in the South Atlantic District Auditions held in Jacksonville, Florida, in March, 1961. She attended the opening of new Headquarters in January of 1960, and participated in the luncheon program; attended National Board Meetings in Interlochen, Michigan, and Louisville, Kentucky, serving on the local committee for the Louisville meeting.

Mrs. Muir served on the committee and represented the National Federation of Music Clubs at the Presidents and Citizens Board of the University of Miami's annual dinner at the Fontainebleau Hotel in March.

She commented that she could think of no greater joy and honor than serving an organization which brings the spiritualizing force of music to all people.

Central Region Vice President

Mrs. Charles A. Pardee reported on her dual role of Vice President in charge of Central Region and 1961 Biennial Convention Chairman. She visited 9 of the 12 states in 1959 and 1960 and expressed deep appreciation of the capable and enthusiastic assistance of District and State Presidents in the planning of this Convention. She reported 36 participating groups and all four Regions as represented on the Convention program.

Seven Convention Committee meetings were held since August, 1959. Four of the meetings were held in Kansas City, Missouri, with the Local Committee, arranged by Mrs. Tyre Newbill, Local Convention Chairman. Two additional meetings were held, one in Eureka Springs, Arkansas, and one in Louisville, Kentucky, in July and August 1960. The last meeting, held at the Hotel Muehlebach, January 16-18, finalized major decisions on meeting rooms, press arrangements, program schedules, tours, and menus, etc.

She extended warm thanks to Local Chairman, Lucy Newbill, for her own untiring efforts and the efficient handling of details by her excellent Local Committee.

As Convention Chairman, Mrs. Pardee has written over 2,000 letters since August, 1959; prepared Convention Promotion Material; written Convention news for *Showcase*; prepared the 1961 Convention Budget; arranged an eight-day Convention Program; and typed all program copy for the Convention issue of *Showcase*.

Mrs. Pardee commented that she has been fortunate indeed to have had the full cooperation of the National President, and the ever-willing and courteous help of Miss Lois Winterberg, and Miss Christine Reynolds and the Headquarters Staff in the preparation of the 1961 Biennial Convention of NFMC.

Northeast Region Vice President

Mrs. Doris Allbee Humphrey, Vice president in charge of the Northeastern Region, reported that she represented the NFMC at the 50th anniversary concert of the Schubert Club of Stamford, Connecticut, and the dinner given the Bohemians in New York in honor of Leopold Stokowski.

Mrs. Humphrey also was responsible for the form used for the regional extension contest for the last two Biennial Conventions and has secured extension prizes for the San Diego and the Kansas City Conventions to be given to the states federating the greatest number of affiliates in all categories, according to a point system devised in the Northeastern Region.

Mrs. Humphrey named Northeastern Regional contest winners in Extension for 1959-1961 as follows. All categories: Ohio, first prize, 11,070 points; Michigan, second, 7,285 points. Senior extension: Ohio, first, 7,750 points; Pennsylvania, second, 3,645 points. Student extension: first, New Jersey, 1,630 points; second, Indiana, 1,000 points. Junior extension: first, Michigan, 3,540 points; New Jersey, second, 3,340 points. Monetary awards were given by Miss Winifred Aste, Mrs. Gerard Decker, Mrs. Harry Kather, and Mrs. Humphrey.

Mrs. Humphrey recommends the gold cup plan for Junior Festivals used so successfully in New Jersey for five years. She has helped federate 19 clubs in the region of which she is Vice President. Mrs. Humphrey, a member of the Federation for 28 years, completed her four years in the regional vice presidency at this meeting.



Mrs. Roger G. Cunningham, President of the Wisconsin Federation, greets donor member, Mrs. Herman Uihlein, Sr., of Milwaukee, as she arrives for the convention. Mrs. Uihlein has been a life member for 30 years. Mrs. Cunningham and Mrs. Uihlein were co-chairmen for decor and arrangements for the lovely American Music Luncheon.

Message from Hawaii

This important message arrived too late to be read at the Hawaiian Luncheon and so Mrs. Dean Wilson forwarded it for *Showcase*:

"I am sure that I speak for the people of Hawaii when I say that we are honored to be the subject of a 'Salute' at your Biennial Convention.

"We of Hawaii are well known for our love of music. This is a historic love which goes back to the centuries before the first Europeans discovered our Islands. Music has always been a tradition in these islands, and enjoyment of music is something that is shared by young and old, from the youngster strumming his ukulele while he watches a baseball game to the formally dressed patron of the Honolulu Symphony, listening to a Beethoven symphony.

"I wish you productive success at your convention, and I am sure that your 'Salute to Hawaii' will do much to cement the friendly relations that we cherish with our friends on the Mainland."—William F. Quinn, Governor of Hawaii.



At left, Mrs. T. A. Mitchell, Fort Worth, Texas, Founder of the League of Fort Worth Composers buys an extra copy of "Showcase" from Miss Christine Reynolds, Administrative Assistant of Headquarters office. Looking on with approval is Mrs. O. N. Mathis, Chairman of Magazine and Literature Promotion.



Sunbonnets and aprons were the costume for the Mid-America Farm Breakfast Tuesday at the Convention. Shown, are left to right, Mrs. David C. Johnston, President of the Oklahoma Federation; Mrs. Bullock, wearing the costume provided for her by that state; Dr. Albert Stewart of Purdue University, who was speaker for the occasion; and Mrs. Tom Howell, who served as master of ceremonies.



Miss Lois Winterberg, Administrative Director, center, is admiring the tea service given to the Headquarters office by The Michigan Federation of Music Clubs. Left is Mrs. Ralph Curtis, Oxford, President of the MFMC, and Mrs. Gilbert Burrell, Board Member from that state. (The tray has subsequently been engraved, and the tea service is ready at Headquarters to greet visitors.)



The Scandinavian dinner was a gala occasion. Shown in authentic costumes are Mrs. Harvey Chapman, Minnesota, left, and in order, Mrs. William Shaw, master of ceremonies; Mrs. Eloise Halvorsen, North Dakota President; Mrs. Victor C. Jorgensen, South Dakota President; and Mrs. Henry Hoyer, Nebraska President—all from the Northern Lights district.

Southeast Region Vice President

Mrs. Frank Vought, Vice President in charge of the Southeastern Region, reported visits to 10 of the 14 states in her region. She also attended Official Federation Days at four summer camps including Transylvania, Sewanee, Stephen Foster, and Oglebay.

Mrs. Vought received the only honor the Governor of Arkansas is privileged to bestow, that of "Official Arkansas Traveller" and Ambassador of Goodwill.

Mrs. Vought said that interest in the Federation in the region is increasing and reported that the participation in the Parade of American Music resulted in a total of 331 awards being made in the region for the biennium.

Working for the Federation, she said, was rewarding, enriching, and a distinct privilege.

Western Region Vice President

Mrs. Eli Weston, Boise, Idaho, Vice President in charge of the Western Region, reported that she had visited the states of New Mexico, Utah, Oregon, Washington, Wyoming, and Idaho and she also conducted the National Parks District Auditions.

Mrs. Weston observed that much money, time and effort are being lost each year because of a lack of definite connection between the State and National Chairmen and the local club.

She believes that the Student division needs more attention and that the type and caliber of publicity throughout the Western region has improved greatly. She also believes that the greatest problem facing the Region is the lack of willing and responsible workers.

Treasurer and Secretaries

Reports of the Treasurer and Secretaries cannot be made in words but are made in the day-to-day fulfilling of their respective functions. In this way did Mrs. Frank Freeto, Treasurer, Mrs. Fredrik Marin, Recording Secretary, and Mrs. Clair McTurnan, Corresponding Secretary, make their respective and efficient contributions to Federation progress during the biennium.

APPOINTEES

Historian

Mrs. A. A. Coul, as Historian, continues to faithfully serve as custodian of Federation history, making assured that accomplishments of this biennium will be entered in the flow of the Federation's written record.

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Words by Gertrude Martin Rohrer
Dedicated to Mrs. C. Arthur Bullock

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Coordinator

Mrs. Paul Moss, Odessa, Texas, Coordinator of Departmental Activities, said that copies of the State Presidents' Manual were mailed to all new State Presidents, 400 copies being printed in August, 1959.

National Council Chairman

During the biennium Chairman Mrs. Hazel Post Gillette has prepared and distributed to members of the Council an outline of the basic duties of all chairmen; a brochure showing "What a Junior Club Counselor Should Know and Do"; instructions on the proper methods of keeping records in the State Treasurer's office; a skit illustrating the right and wrong ways to approach Extension; and an evaluation sheet for use with clubs. Seventeen hundred copies of the Club President's Handbook were sent out from this office and, to date, 1,750 copies have been sold with \$392 turned over to the National Treasurer. These sales have made it possible to show a profit on the handbook at the end of the first year. In the fall of 1960 a questionnaire was distributed to all State Presidents, designed to show what spots in the organization needed attention. These were returned by all but five states and the answers will be tabulated for each of the Regional Vice Presidents in the hope that the information may lead to well-directed efforts in their respective regions.

The Council Bylaws were revised at the Kansas City meeting, and a new set of books has been opened for the Council Treasurer.

DIGESTS OF COUNCIL REPORTS

CENTRAL REGION

Central District

District auditions in Y.A. and Student classifications were held in Chicago under the supervision of Miss Ada Hoenderick, with 13 Student entrants and seven candidates in the Y.A. class.

Illinois: This state, with Mrs. Lyman Dawson as President, holds two Board meetings each year, with a biennial state convention. Headquarters are maintained in the Fine Arts Building and, in addition to this suite, the Golden Lyre Foundation of the IFMC has furnished a beautiful salon which has been the scene of auditions for the Eastman School of Music, the Indiana School of Music, Santa Fe Opera Company, and the National Opera Company.

Iowa: Mrs. Esther Dixon has been stressing Extension, with gratifying results. Seven Junior Festivals were held in the state this year. This state is proud of a Junior Organ Club, one of the few, if not the only such club listed on the NFMC rolls. A PPA tea at the Governor's Mansion presented state Student and Young Artist winners in a program.

Wisconsin: Mrs. Roger G. Cunningham reports a citation given to Radio Station WHA, Madison, for distinguished service to music in presenting programs of high caliber and in performing works of American composers. This Federation does outstanding work in providing fine programs at its State Fair in Milwaukee each year. Winners in the Wisconsin Composer's Contest are presented and prizes amounting to \$350 are awarded. Four Junior Festivals were held with approximately 800 entrants.

Lone Star District

Oklahoma: Mrs. David C. Johnston spoke of a Musicade, opening three homes to visitors, and presenting outstanding performers in musical programs. This event netted the state \$733.25. A series of eight half-hour programs was presented in both 1960 and 1961 over stations KETA-TV and KEOD-TV, designed to show the results of Federation function. Rural and urban schools of Murray County, with other cooperating schools, held an all-day Folk Festival during Music Week, 1960. Mrs. Tom Howell, National Chairman of Rural Music, was the supervisor. One full scholarship is given to Inspiration Point Opera Workshop. Emphasis was put on an effort to improve public school music in the state through work on the local level by OFMC members. The attendant newspaper publicity received on the announcement of this program has been its greatest asset.

Texas: Mrs. Raymond Marshall said that Texas has just completed a change from nine to twelve fully organized districts, to make it possible for District Presidents to do more intensive work in a smaller area. Each district holds an annual convention in the fall of the year, with the state organization meeting annually in the spring. Membership in the Texas Composers

Guild is open to those state composers who have had at least two compositions published by a recognized publisher. A list of these composers, with their published numbers and the name of the publisher, is contained in a Texas Composers Booklet. A booklet of Junior Composers, with copies of the compositions and pictures of the composers, is also published by the state. Texas led the nation in insignia sales with a total of \$2,225. Ten Junior Festivals were held with 1,200 entrants.

Northern Lights District

Mrs. Clark Y. Gunderson conducted the District auditions in Minneapolis, from which three Student winners emerged. Only three states of the district had entrants in the auditions. Mrs. Gunderson has been pleased to use her position on her local Community Artist Series to suggest artists who have been launched by the NFMC.

Minnesota: Mrs. Harvey A. Chapman reports fine work in Junior Composition with presentations at the 1960 Biennial Convention and at a special Junior Composer's Concert in Minneapolis during the summer. Four Junior Festivals have been held and Superior winners will be presented at the Regional meetings in the fall. The state chairman of Crusade for Strings has held workshops to promote the crusade. Dr. Van Sickle's movie on the String Movement in Japan had many showings and opened the eyes of our members to Japan's mass production of violins and violin players. Five years ago the MFMC sponsored the organization of a Twin City Philharmonic Orchestra so it is only natural that they feel pride in the selection of its Director, Robert Karlen, as a recipient of the Anne Gannett award this year.

Nebraska: Mrs. Henry E. Hoyer spoke enthusiastically of the progress on the history of the Nebraska organization, beginning with its organization in 1940 by Julia Fuqua Ober. Progress is being made in enlisting groups outside the city of Omaha. Several dancing schools have expressed interest in our new dance classification in the Festivals, and plan to federate early in the coming year. More than 400 Juniors entered the Festivals this spring.

North Dakota: Mrs. Eloise Halvorsen has stressed education for Chairmen and Club Presidents, holding Departmental Workshops at the state convention, and preparing packets of vital Federation literature for Senior Club Presidents. Over 560 letters went from this state to the electors for the Hall of Fame. Particular effort is made to promote the International Peace Garden Music Camp to which the state gives one full scholarship and many clubs give scholarships to local students. Of the 485 students registered for the camp in 1960, 100 came from Canadian provinces, indicating the opportunity offered here to promote international good will. This state organization raised \$1,000 to help the U. of North Dakota Bards attend the Kansas City Convention and sing on the choral program.

South Dakota: Mrs. Victor C. Jorgensen reports that this state has now put its Junior Festivals on an annual basis. Through the Crusade for Strings, Junior and Senior High School students audition for scholarships to the Summer Music Camp at the University of South Dakota. Through the Chairman of Music in Hospitals, music is provided for the Chapel Services at the Veterans Hospital in Sioux Falls, and individual piano lessons are given to patients. A complete history of the organization is being compiled.

Southwest District

Mrs. James B. McKay conducted the District Auditions at the University of Kansas School of Fine Arts in March, 1961, when five Student winners and one Y.A. winner were declared.

Arkansas: Mrs. Harry Allen may be justly proud of federating three Senior clubs in her state this year. She also reports the completion of her state's pledge to the Costume Center at Inspiration Point, a matter of \$800 raised this past season. Every club in the state participated in making table decorations for the Music in World Affairs dinner at the biennial convention in Kansas City. Arkansas held its first Choir Clinic at the 1961 convention and expresses thanks to the National Choral Chairman for her help in setting this up.

Kansas: Miss Florence Armstrong has a new project to aid Extension and Orientation—a collection of colored slides showing activities of the Federation. Added to slides of purely state activities, she is asking for those showing National Headquarters, events of the National Convention, and some of the summer music camps. These will be used not only for present members, but to show to prospective members to increase their knowledge of the scope of the organization. Awards are given to outstanding Church Musicians, dividing the awards into classes of cities above 10,000 population and those with a lesser population. The Kansas Centennial is resulting in keen interest in music by Kansans and producing some new music from the state composers. Rosters of 127 Kansas composers have been distributed to every Senior, Student, and Junior Club, to all chapters of the Kansas Society and to the Daughters of the American Revolution; and 135 copies are ready to go to public libraries and the music libraries of Kansas colleges.

Missouri: The report of Mrs. Hal H. McHaney showed especially fine work done in the Sacred Music Department. We mention particularly three clubs holding workshops on Church Music. The Chairman of Music in Schools and Colleges collaborated with the AAUW in making a list of scholarships

available in Missouri colleges. Much good material has been collected on Missouri folk-lore, dances, and music; and this is now being compiled in an easy-reference Manual for use of program chairmen. A true Ozark folk song, "The Baldknobbers," has been recorded and sent to the National Archivist. One of the national scholarships to the National Music Camp was awarded to a Missouri Junior. Five of the nine districts held Junior Festivals with 832 entrants.

NORTHEASTERN REGION Great Lakes District

Mrs. Frank W. Coolidge, District President, set up a District project—a six-week summer scholarship to the Opera Workshop at Interlochen, Michigan. District auditions in both Student and Young Artist divisions were held at Ohio State University in March, 1961, with four Y.A. candidates and 14 Students. One Y.A. winner and six Student winners were declared. Three cash awards were given in Student piano, violin, and woman's voice. Mrs. Coolidge has attended State Conventions in her three states during the 1959-1961 period.

Indiana: Awards of merit in the Parade of American Music increased 100% in 1961 in this state. At its convention in May, 1961, members heard the world premiere of "The Scarlet Letter" by Professor Kaufman of Indiana University. This state has representatives in all VA hospitals and piano teachers of Indianapolis give their time each week to teach patients who desire lessons. Through the sale of UNESCO Gift Coupons, \$320.50 was raised for the Institute of Folk Art in Almora, India. The number of entrants in Junior Festivals is increasing each year. Mrs. Charles R. Barnard is the president.

Michigan: Michigan's President, Mrs. Ralph Curtis, outlined a fine plan making possible the attendance of state officers and chairmen at all District meetings. Six meetings are arranged on successive days during two weeks in October and a caravan travels from one to the other, saving travel, time, and expense. The winning composition for ladies voices by a Michigan composer was premiered by a massed chorus of approximately 200 voices at the 1961 convention. Other states should be interested in a Ways and Means project—the sale of Musical Note Paper—which netted the state organization \$851.20 and an equal amount to clubs. A Musical Therapy scholarship was awarded for the past year and it is planned to continue it. This state has over 400 workers in 10 State and VA hospitals, contributing over 12,000 hours of service. Two scholarship lodges at the National Music Camp made possible nine half-scholarships in 1961, with 18 given for the two-year period.

Ohio: Mrs. E. D. Gibson said that her state had carried on an extensive Leadership Training program for its state chairmen and a summer workshop for all incoming presidents which paid off at the fall district meetings when 473 attended seven conferences. One Ohio club did Operas in the Round five nights at a street fair, which was declared by the Fair officials to be the greatest drawing card they had ever had. Proceeds financed all club projects for the season. The Extension skit, presented at the Louisville meeting of the Council, will be used at every district conference in the state this fall. This state uses income from its Ways and Means program to provide helpful Federation literature free to clubs. The sale of the pocket size booklet containing the Hymns of the Month helps to finance the state's \$500 Music Therapy scholarship. The Gold Cup plan will be inaugurated in the Festivals in 1962.

Liberty District

New Jersey: This state has been divided into regions for more effective Federation coverage, said Mrs. Luther H. Berry. Choral and choir festivals are well established; and each year bring festivals of high caliber. The Junior Division has been strengthened through the use of the 5-3-1 plan of awarding Gold Cups in the Festivals. A fine Junior project is the Piano Festival with some 300 children participating. The Gertrude Hale scholarship to Douglass College assures a full music scholarship to that school each year. Through Station WNTA-TV this Federation has been able to present the work of the organization at regular intervals. Particular attention has been paid to promoting the New Jersey composers and artists, one entire convention program being devoted to them.

New York: The winter Board meeting of this state coincided with the Parade of American Music and the presentation of the Orchestra of the Americas, Richard Korn, conductor, when the NFMC cited Mr. Korn for his fine work for American music. Mrs. Ruth Burgess, President, said that her state has 15 entrants in the Y.A. auditions, and six in the Student auditions. Partial scholarships were given to six summer camps—Chautauqua, Meadowmount, Minnewaska, Solitude, Undercliff, and to the Musicians Club of Chautauqua. Plans were being completed for the May 21 Troubadour Tour, this state's most ambitious money-raising project.

Pennsylvania: Mrs. H. Leslie Sarles reported awards and scholarships amounting to \$1,178. Five Junior Festivals were held with 553 entrants. Y.A. and Student auditions resulted in three Y.A. and four Student winners sent on to the District auditions. A series of TV programs, designed to acquaint the public with the work of the Federation, opened with the presentation of two Student winners and a talk by the State President on March 10. This state has instituted the 5-3-1 Gold Cup Award plan for Junior Festivals. Two \$50 awards are offered to Pennsylvania composers. Twenty-one clubs report active participation in Music in Hospitals activities.

New England District

Miss Gertrude Caulfield attended all state conventions in her District and represented the NFMC at the Junior Conservatory, Lyndon Center, Vermont. The District Auditions brought three Student winners and two Y.A. winners. She feels that the need for Leadership Training is paramount.

Connecticut: The Hartt College of Music in Hartford has offered a \$500 scholarship, to hold for four years, to be administered by the Federation honoring the memory of Miss Marjorie Heuschkel, immediate Past President, who died in office last August. A fund which honors Miss Ruth Ferry, a member of the Connecticut Board and past Treasurer of the NFMC, assisted a talented pianist this season. The Connecticut Federation contributed \$200 toward the establishment of a Junior Orchestra in Stamford, an outgrowth of the String Program.

Maine: Maine has adopted the practice of holding a Biennial Convention, with a Spring Business meeting on the off-year, to which the President and one representative from each club is invited. A state bulletin, "Forward" is in its second year. "Maine Composers and Their Music" was compiled and printed by the organization and one copy placed in 245 State libraries.

Massachusetts: Mrs. Muriel MacLachlan reports new Bylaws for Massachusetts. Through the PPA, three scholarships were established to music schools in the Boston area. The biggest project this year was the "Cavalcade of Music" in October, 1960, when a tour was made of Musical Shrines, Conservatories, Schools of Music, and spots of historical interest. Many musical programs by adults and talented youth came to a close at the end of the second day when the National President, Mrs. C. Arthur Bullock, installed the officers and announced the affiliation with the Federation of the New England Conservatory of Music and the Boston Conservatory. The Needham Junior Club gave \$200 in scholarships to members graduating from high school.

Rhode Island: An outstanding activity of this organization, according to the report of its President, Mrs. Florie De Simone, is the "Golden Clef" series of TV programs, a joint effort of the RIFMC and the Outlet Company, a local department store. Fifteen performers were selected to appear in a series of six half-hour telecasts. The video tapes were heard by out-of-town judges and awards made in three classifications. Each winner received \$350 for further study. The state level observance of the Parade of American Music presented the Classical High School Choir of Providence in a concert of "musick" in Colonial New England from the days of the Pilgrims beginning with the year 1605, through 1800. "Musical Expressions of Early Rhode Island Indians" by Mrs. Carl W. Kaiser was published through the efforts of the RIFMC.

SOUTHEASTERN REGION

Capitol District

District of Columbia: J. Phillip Plank reported the most active biennial period for many years in the number of projects undertaken and successfully completed. This area has met the challenge of maintaining its membership in spite of increased dues and feels pride in still being the only "state" under one million population in Class I of the Membership Chart. An innovation which has met with success both artistically and financially is the presentation of a Lecture-Recital by senior artists of international repute. In 1960 James Friskin was presented and in 1961 the artist was Rudolph Ganz.

Maryland: Mrs. B. Everett Beavin said that the Baltimore Music Club gave a total of \$1,500 in scholarships this year, including a professional debut recital with a \$500 prize for a young pianist. A state scholarship of \$100 went to a voice student at Peabody Conservatory, \$575 went to outstanding Junior Festival Superiors. A file of Maryland composers, with biographical sketches and autographed copies of compositions, has been placed in the archives of the Maryland Historical Society. A start toward a state publication was made with the issuance of "Federation Facts," a newsletter, following the fall Board meeting.

Virginia: Mrs. Vernon Manuel attended all four District meetings, presenting the magnitude and purpose of the organization. Extensive programs aimed at raising the standard of music in every community have included establishment of local scholarships, sponsoring high school orchestras, offering medals for outstanding work in chorus and band, presentation of great oratorios, and depicting the aims of the Federation through TV programs. Contributions have been sent to purchase instruments for the Community Youth Centres in Israel. One small club of 10 members pays the cost of music lessons for a worthy student. Virginia will have the distinction of building the first Guest House at Transylvania—the rental fee to establish a scholarship fund for deserving music students of the state.

Dixie District

Mrs. Hal Holt Peel is justly proud that her district has had 100 per cent attendance at both the Louisville council meeting and the Kansas City convention. Twelve candidates were heard in the District auditions, resulting in four winners in the Student and two winners in the Y.A. auditions.

Alabama: Mrs. W. R. Norton presented a fine outline of the manner in which Alabama's outstanding Church Music Workshop is arranged, through cooperation of the Alabama Fed-

eration and the Music Department of the University of Alabama. A full scholarship is given annually to Transylvania, a \$100 scholarship to the University of Alabama, and many club scholarships to the University Summer Music Camp. Musical instruments were furnished for Kilby Prison. A directory of Alabama Composers and a directory of Church Musicians is being compiled. Alabama is justifiably proud of standing fifth in the number of PPA members—214—though the number of Senior clubs places it tenth in our state lists.

Kentucky: Miss Ellen Pugh called attention to the Kentucky Mountain Crafts and Folk Song Center organized by the Kentucky chairman, Mrs. Edith James, the purpose—to preserve the music and crafts of the region. This state is one of the few doing tangible work in Industrial Contacts, as was evidenced by the program given by the Bell Telephone Singers for the National Board meeting last August. From 350 entrants in the 1961 Festivals, 52 winners of Superior Rating were presented on Junior Day of the State Convention. Richard Cass, 1953 Y.A. winner, was the artist on the 1960 convention program. Monetary support has been given to the Friends of Strings group in Berea, and scholarships amounting to \$1,271.

Louisiana: William L. Gillock spoke of expanded service in the Junior Divisions, resulting in a "modest triumph" these past two years. One district offers a series of three recitals each season in which all Junior clubs are invited to participate. Counselors throughout the district have enthusiastically praised this added Federation service. Other districts offer annually special Junior Day programs featuring performances of Junior club members and speakers from the Senior division. Louisiana has adopted the Gold Cup plan and reports gratifying results, with an increased enrollment of more than 200 entrants over last year's Festival record. In the field of Junior composition, 10 entries were sent to the National Chairman. The chairman secured television time on a New Orleans station for the presentation of eligible composers playing their original works, and this station has asked for the privilege of being the first to present the winners of the state contest. Two colleges have offered cooperation in arranging workshops in September, providing meeting rooms and sending invitations to local musicians and teachers. A biennial prize of \$150 in Senior Composition has been set up.

Mississippi: Mrs. Ben Stevens says that Mississippi, too, places emphasis on Junior clubs and their work. Two full scholarships are given to Transylvania and two to the Mississippi Southern College Music Camp. Festivals were held in each of the three districts of the state and, because of the increased number of entrants, two Festivals were necessary in one district. Progress of the active Senior clubs is shown through an increase in PPA membership, increase in the purchase of insignia, and twice the previous number of awards for Parade of American Music programs. Approximately \$450 was contributed to state and national projects.

Tennessee: Mrs. L. F. Arterburn prepared for each Club President a packet containing such materials as the Club President's Handbook, Hymn of the Month list, rating sheet, Orientation brochure, literature lists, and other pertinent items. These are to be placed in the permanent files of the clubs and out-dated material replaced each year as needed. This state organization made possible the appearance at Kansas City of Edward Bousson, Jr., Anne Gannett award winner. A long-established help to young people in Tennessee is the Grace Moore Memorial Scholarship which went this year to a senior at the University of Tennessee. Many contributions are made to the Sewanee Summer Music Center. For the Juniors, a new bulletin called "The Junior Score" was published this year in addition to an Officer's Manual, outlining duties of officers and points on being a good club member.

South Atlantic District

Mrs. Glen W. Morrison conducted the District Auditions in March, resulting in three Student winners and one Y.A. winner. Early in this administration members of this district had agreed on Transylvania Music Camp as the prime objective of support from the four states.

Florida: Mrs. Byron Sperow reports outstanding work on the committee of Music for the Blind. The state chairman, who is blind herself, is Counselor of a Junior Club of blind, partially blind, and sighted children. Concert tickets and transportation were furnished to a number of blind persons during the year and over 500 pages of Braille music has been transcribed for blind students and teachers in the Miami area. A charter was applied for by the Florida Federation of Music Clubs and on October 12, 1960, it became a corporation under the laws of the state of Florida. The top Superior award in Junior Festivals is a full \$350 scholarship to Transylvania. The Florida Folk Festival was rated as best in the NFMC. Approximately 1,500 persons participated in 1960. The FFMC serves as co-sponsor for the annual Jeanie Auditions and Ball at White Springs, when scholarships amounting to \$1,300 are given to the girl chosen as Jeanie, and her four maids.

Georgia: According to the report of Mrs. T. H. Yon, Georgia gave 14 scholarships to the Transylvania Music Camp in 1960 and will send 16 scholarship students to the camp this summer. One of its Senior clubs is buying a piano for the nurses' home at a Training School for Nurses. The Rome Music Lovers Club reports 17 members gave 2,396 hours of hospital service last year while two members of another club served 290 hours in teaching Music in Therapy. The Atlanta Music Club, not a recital club, sponsors four separate series of programs: the

All Star Concert Series is sold to the public at series price; the Membership Series is offered to a limited membership of 600, and with this goes the Sunday Afternoon Salon Series of four concerts; and the Atlanta Broadway Theater League. For the young musicians, this club sponsors the Community Orchestra, the Junior Music Club, the Teen-Age Guild, and the Choral Guild. Two Senior clubs are 100% subscribers to *Showcase*.

North Carolina: Mrs. Harold G. Deal reports a successful Leadership Training and Education program in her state. Summer workshops are arranged for Club Presidents, and Orientation panels are held at every District meeting. A weekly news letter release goes to 48 newspapers in the state and Club Presidents and State Board Members receive a bi-monthly news sheet. Two contests for state composers are held each year, with winning compositions presented on the Music Day of the annual Culture Week in Raleigh and at the state convention. Twelve area Junior Festivals were conducted with 1,350 Juniors entered. A state contest follows through which winners are chosen for five state scholarships. Active support is given the North Carolina Symphony Orchestra, and a Youth Orchestra has been started in the Piedmont section of the state.

Puerto Rico: Johanna Harris, the NFMC representative for Puerto Rico, spoke interestingly of her plans to publicize the work of the Federation in the island, and says that we are already well, and favorably, known in San German.

South Carolina: "Education" is the key-word chosen by Mrs. Jack C. Ward to describe the past two years in her state. District meetings in five districts, Directories and Club President's Manuals issued to all Board members and member organizations, and a President's Newsletter issued every six weeks have been some of the methods used to acquaint the membership with all phases of the Federation program. This has resulted in an all-time high in insignia sales, number of Parade of American Music awards, number of Senior clubs organized and federated, and the amount of contributions to the Transylvania scholarship fund. A Program Building Workshop was held at the annual convention. Violins, cellos, and pianos have been given to schools, with books on music, encyclopedias, and records to school libraries. Studios and teachers have been secured to enable students to have the advantage of qualified teachers, and the organization is working to have legislation passed to provide a full-time State Supervisor of Music.

WESTERN REGION

Golden West District

Arizona: Mrs. Bernice McDaniel said that the Arizona Lending Library features the works of Arizona composers, 82 of whom are represented by 295 compositions. Biographical material is available in most cases. The state Choir Festival chairman planned a choir festival for Music Week, held in Phoenix both in 1960 and 1961; 250 voices joined in this event. A Club Presidents' Council has been formed. The Bylaws have been revised and brought up to date for the first time since 1949. The Junior Division has held two conventions, planned by its own President and committee. Scholarships given in the past two years number 33 full and eight half scholarships to summer music camps, with five money awards. Through the interest of several individuals the sum of \$200 was made available for awards in the Student and Young Artist auditions.

California: At the Louisville meeting Mrs. Ethel Richards stated her objectives as "Inspiration, Interest, Making others acquainted with the Federation aims." At Kansas City, she reported on her progress, saying she had interested several businessmen to the extent of their becoming Special Members and serving as chairmen of the CFMC; secured dues from every Past President of one of her clubs for the PPA, simply by asking them to join; finds improvement in the quality of club programs over the state. The State Chairman of Music in Hospitals will receive her 5,000-hour pin this spring, while her Co-Chairman in the San Fernando Valley hospitals will get her 3,000-hour service pin. California is proud of its Kimber award of \$3,000.

National Parks District

Idaho: Mrs. R. A. Carrier reported that the 1960 convention passed a resolution to be sent to all educators in the state proposing that students of Junior and Senior High School level be allowed free class periods for private music instruction, provided high standards of work are maintained. A national Y.A. winner was presented in concert with the Boise College Junior Symphony. More than \$1,200 was raised by club and individual contributions to assist Tom Hutchings in his further study. Barbara Shook, 1957 Stillman Kelley winner, was given more than \$2,000 for study, through efforts of the Idaho clubs. Recorded Idaho folk music has been sent to the Idaho Historical Society. Ten Junior Festivals have been held with 1,798 entrants. These figures cover two years. The Idaho Falls Music Club presented the University of Utah Ballet, with the Utah Symphony, in a production of the "Nutcracker Suite," selling \$10,000 worth of tickets and making a profit of \$3,000.

Montana: The report of Mrs. Samuel Braxton indicates that this state is vitally interested in the Crusade for Strings, as evidenced by a new ensemble called "Fiddlers Four," and a joint program of the Great Falls Music Teachers Association presenting the music of Bach played by violins and harps. A monetary award was given to a young high school composer who wrote two numbers for the use of the various string

groups in Great Falls. A charter has been issued to a group of Past Presidents of the state organization.

Pacific Northwest District

Mrs. F. R. Hunter opened the first Pacific Northwest District Convention held in Vancouver, Washington, April 6-7, 1961. This convention was arranged for an exchange of working plans, for mutual aid in promoting music in the Pacific Northwest. District auditions sent three Student winners on to compete for national honors.

Oregon: The Oregon Federation of Music Clubs, Mrs. C. E. Tillman President, has set up a \$500 scholarship honoring the late Dr. F. R. Hunter. Junior Festivals were held in five cities with 975 participants. Through the Music in Hospitals department, an electric organ was purchased for the Veteran's Hospital. Her report tells of a fine venture in Grass Roots opera but does not say where this is to take place. There is to be joint promotions of the opera "Cosi fan Tutti," with each club sharing in the profits.

Washington: Mrs. Oliver W. Nelson told of the fine work of Mrs. Frederick Cohen in revising the Constitution and Bylaws of the state organization for adoption at the 1960 convention. This meeting featured choral groups from high school and college music departments with demonstrations of choral instruction techniques. Mr. and Mrs. R. H. Kendrick, well known in national circles, are compiling a list of Washington composers and their published works. This was published in bulletin form by the WFCM. Junior Day, March 11, 1961, on the University of Washington campus, drew 150 Juniors from western Washington.

Rocky Mountain District: In closing her four years as president of this District, Mrs. A. E. Staub brings some interesting observations on the work. She feels that the Student Division needs our particular attention, and considers Extension our greatest need, suggesting that every member should consider herself an Extension chairman.

Colorado: Mrs. W. Clay Merideth told of two Colorado clubs celebrating their fiftieth anniversaries this past year. The Ladies Matinee Musical of Fort Morgan has been a member of the NFMC for 40 years. The second club is the Liszt Music Club of Denver. The CFMC has 100% representation in the Veterans' Hospitals of the state. The Chairman of International Music Relations reported an opening concert by the Denver Symphony Orchestra, celebrating the anniversary of the founding of the United Nations. The 1960 Fall Board meeting was dedicated to International Friendship and was a salute to Mexico. The 1959 Board meeting brought the thrill of visits by Miss Elsie Sweeney, National Chairman of IMR, and Mrs. Edwin Sullivan, NFMC Representative to the United Nations. The Fort Collins Music Club had the privilege of hearing a resident of South Africa in a program of her native music.

New Mexico: Mrs. Bert Kempers has done a fine job in instructing every officer and chairman concerning his or her duties, and in furnishing them with all national material pertinent to their work. The state bulletin, "Tumble Notes," outlined the work for each department and was sent to every Officer, State Chairman, Junior Counselor and Senior Club President. Last year the state was divided into three districts with a supervising officer for each. The Opera Department is co-operating with the Albuquerque Light Opera Workshop in the sale of tickets as a fund-raising project for the Federation. Members of the Albuquerque Music Club produced "The Marriage of Figaro" during 1960 Music Week and this year will present "The Magic Flute." An unusual choral festival was held at the Indian School in Albuquerque, the chorus made up of 100 young Indians, a Spanish chorus of 50 from the Mensul Mission School, a group of 50 girls—Anglo, Spanish and Negro from Harwood Methodist School, and 60 voices from the Seventh Day Adventist Sandoval School. New Mexico's special project this year is to aid the newly organized 38-piece band at the Los Lunas Training School for Retarded Children.

Wyoming: Distances in Wyoming make visits by the President, Mrs. Kendall Knowlton, almost an impossibility, hence she has used questionnaires to gain detailed information on her clubs. The Staff and Clef Club of Cheyenne presented an original operetta by one of its members, "The Trial of Wild Bill's Killer" based on folk-lore of the Cheyenne to Deadwood Stage Coach run. This will be taped and sent to the National Archivist, with tapes already made of approximately 90 tunes and performers of Wyoming folk music. The Torrington Friends of Music is making a catalogue of the members' record libraries which can be used in planning club programs.

EXTENSION

In a graphic workshop, the Extension Department depicted "Extension, an Unfinished Symphony." Mrs. Henry L. Porter, Chairman, used the visual slabboard technique, to point up that enthusiasm is contagious, that knowledge brings understanding, understanding brings growth, growth brings fulfillment. She announced that Alabama, Massachusetts, and Tennessee had made 18% gains in membership to win merit awards.

Mrs. Harry A. Combs spoke on behalf of growth in



"Extension—the Unfinished Symphony" is the theme expressed by that department with Mrs. Henry L. Porter, left, as Chairman. Center, is Senora Maria Teresa Pico, special assistant of the Educational Exchange program of the department of State of the Commonwealth of Puerto Rico, from San Juan; and Mrs. Bullock. Senora Pico is holding the "Extension" award just presented to her by that department; and Mrs. Bullock wears the "cotton ball" corsage given her by Texas.



Mrs. Burford, left, and Mrs. Bullock, right, welcome Senora Maria Teresa Pico, from San Juan, Puerto Rico. The Federation representatives met Senora Pico last summer when they attended the International String Congress in the Commonwealth.



Federation members greet Edward Bousson, Jr., one of the 1960 Anne Gannett winners. Mr. Bousson, center, sang a program for the delegates. Shown, left to right, are Mrs. Maurice Honigman, Chairman of the Foundation for The Advancement of Music, Mrs. Bullock, Mrs. Robert W. Roberts, Chairman of the Finance Department, and Mrs. L. F. Arterburn, Athens, Tennessee, President of that Federation. Mr. Bousson is from Nashville.



For the first time in several years, the Federation had exhibits of music publishers at the convention. Shown here is the exhibit of Chappell & Co., music publishers. The Quinteto Hermanos Figueroa group from Santurce, Puerto Rico, Mrs. Roberts, and Maria Pico of San Juan, Puerto Rico, seem most interested in the exhibit. Mr. Albert H. Faster, fourth from the left, was in charge of the booth.



Anne Gannett Award winner
Robert Karlen, Minneapolis,
Minnesota.



Anne Gannett Award winner
Neill H. Humfeld, Commerce,
Texas.

the Student Division (see "Our Extended Horizons"). Mrs. W. Paul Benzinger urged more work in the Junior Department (see further details under "Youth Day.") And Mrs. Arthur Reynolds in speaking of Individual Memberships said "the rise and fall in membership is like the stock market."

Mrs. Porter quoted Gandhi as saying "I do not want the windows of my house to be stuffed full." And she then opened the NFMC "windows" to Puerto Rico as she presented Senora Maria Pico, Puerto Rican representative to the Convention, with an Award of Merit. She also introduced Johana Harris, NFMC representative in Puerto Rico; and Mrs. Bullock joined them on the platform saying, "As we join hands in the great cause of music, there will surely be a renaissance of culture and art in the world. Music adds strength to the common bond of mankind." Senora Pico extended greetings from the Governor of the Commonwealth of Puerto Rico.

FINANCE

Insignia

Mrs. Nina Howell reported that total gross sales for Insignia for the biennium has been \$20,690.42, a gain of over \$3,000 since the 1959 report. Top state in sales is Texas with \$2,225.79, Michigan second with \$2,035.29, and Pennsylvania third with \$1,377.70.

Mrs. Howell also said that boxes of samples and stock have been sent to over 32 states with substantial results, and she commended the chairmen in the states for their fine work. She cited Mrs. Dodson of Texas and her nine district chairmen; Mrs. Gardner and Mrs. Billeter of Michigan and Mrs. Whigham of Alabama. She noted that Michigan had made the greatest gain, over \$800, and then Virginia, with over \$400.

Sales at the Biennial Convention were over \$1,000.

Past Presidents Assembly

Mrs. Walter A. Knerr, Chairman of Past Presidents Assembly, said that her report was basically statistical and tersely factual. She reported a total of \$5,036 in dues from 1959-1961; contributions from PPA chapters, \$1,697.43; other contributions, \$8.75; charter fees, \$42.00—making a total of \$6,784.18 for the biennium. The total membership (including new, reinstated, and renewals) is 9,534. Leading states are Texas, 540; Ohio, 364; Michigan, 315; Kansas, 246; Wisconsin, 214; Alabama, 210; and Mississippi, 209, for 1960-61.

Texas leads with eight new chartered chapters, Mrs. Knerr said. Others following include Michigan, four; Montana, Iowa, South Carolina, Georgia, and Kentucky, each with two new chapters; and Florida, Alabama, Indiana, and Arkansas with one each.

Mrs. Knerr noted that this shows only 25% (11) of the states show growth in chapters. When assemblies were formed, she reminded delegates, each chapter made a promise to contribute some amount over and above dues to the Young Artist award fund—and even though the amount or the record is better this year, it still does not have 100% participation.

Ways and Means

Mrs. Ellie Locks reporting for Mrs. G. Ernest Moore, Chairman of the Ways and Means committee, said that more than 3,000 items have been sold from July, 1960 until April 1, 1961. These sales were accomplished through the interest and cooperation of 31 states and by fewer than 60 clubs plus about 40 individuals. Northeastern Region won top award for the selling of 1,624 items; Southeastern, 752 items; Central, 593 items; and Western, 203 items. A total

sale profit of \$1,586 was announced for 1960-61. The committee arranged for commercial exhibits for this convention, with a profit of approximately \$300. Mrs. Locks reminded the delegates that clubs receive 20¢ profit on each item listed.

Foundation for Advancement of Music

Mrs. Maurice Honigman, Chairman of the Board of Trustees for the Foundation for the Advancement of Music, said that since its inception, a total of \$3,357.70 has been raised for the memorial fund to help the gifted youth of America. She awarded the cash prize of \$25 to Michigan, the state in any class which sent in the largest contribution to the Foundation fund. This prize was offered by Mrs. C. Arthur Bullock. The cash prize of \$25, offered by Mrs. Robert W. Roberts, to the state in class I or II which sent the largest total contribution to the Memorial fund went to North Carolina while the cash prize of \$12.50 offered by Mrs. Maurice Honigman to the state in class I or II which sent in the second largest contribution, went to Florida. The cash prize of \$25 offered by Mrs. Ronald A. Dougan to the state in class III or class IV which sent in the total contribution to the Memorial Fund went to Connecticut, and the cash prize of \$12.50 offered by Mrs. Honigman to the state in Class III or Class IV which sent in the second largest total amount to the Memorial Fund went to Montana. Six states, Florida, Indiana, New York, North Carolina, Ohio, and Pennsylvania, won awards of merit for states in any class which sent in a total contribution of \$100 or more to the Memorial Fund. In the four-year period, Mrs. Honigman reported, a new high record of \$17,277.20 has been contributed. She presented a detailed report of the Foundation, state by state, with their contributions and a list of the scholarships administered by the trustees since 1946 and up to and including the 1961 winners. A total of \$11,700 has been given in scholarships, she said.

Gannett Winners Announced

Mrs. Honigman announced the 1961 winners of the Anne Gannett Award. They were Robert Karlen, Orchestral Conductor and Clarinetist, of Minneapolis, Minnesota, and Neill H. Humfeld, Music Educator and Trombonist, of East Texas State College, Commerce, Texas. Mr. Karlen's aim is to become a fine American conductor, and his conducting activities have been centered around the Twin Cities Philharmonic Orchestra, although last year he participated in the Alaska Festival of Music in Anchorage. His dream has been to study in Europe with the great Hungarian conductor, Ferenc Fricsay, and this grant of \$500 will enable him to do so. He also hopes to further the cause of American music by conducting public and radio concerts, and he is presently in contact with sponsors in Scandinavia in order to arrange these concert appearances.

Mr. Humfeld, a native of Kansas, hopes to continue his doctorate studies this fall at the Eastman School of Music in Rochester; and he eventually hopes to become a better teacher of teachers of music. He hopes to return to college teaching of music after his study at Eastman, which this grant of \$500 will make possible.

Both men have served in the armed forces of this country. Mr. Karlen served for four years, including 18 months overseas as a machine gunner with the Infantry. Mr. Humfeld served four years in the U.S. Air Force and was honorably discharged with the rank of Staff Sergeant. He was Director of the base chapel choir in Iceland and Assistant Director of the band in Kansas.

1960 Anne Gannett Winner Heard

Edward Bousson, Jr., of Nashville was heard in a musical program during the Convention. Mr. Bousson, one of the 1960 Anne Gannett scholarship winners at the age of 28, says: "I live to sing and my love is opera." His musical education was secured at Memphis State College and Louisiana State University. He has performed with the Memphis Opera Theatre since its formation in 1956. He spent two years in the army, one and one-half of them in Korea, and for the past few years has been teaching music in Memphis. Mr. Bousson says that the \$500 he won will help him to work towards a Doctor's Degree in Music. Mrs. Maurice Honigman is Chairman.

AMERICAN MUSIC American Music Luncheon

Music snobs—the *avant garde*—and the European-rooted traditionalists—hamper the natural progression American music must take to develop its own personality, three panelists said Friday at the American Music Luncheon, moderated by the Chairman of the Department, Mrs. Ronald A. Dougan.

Speaking in the panel discussion, "American Music Comes of Age," were Merrill Ellis, teacher and composer at Joplin, Missouri, Junior College; Dr. Herman Neuman, music director of WNYC, New York, and President of the National Association of American Composers and Conductors; and Morton Gould, composer and conductor.

Mr. Ellis spoke on "Jazz as a Serious Art," and said by "jazz" he meant those who improvise entirely and by "serious" he meant conscientious. He said all forms of musical activity should be fun. "By fun I mean enjoyable, fulfilling, and rewarding to the doer. This includes serious composition as well as serious jazz. The creative musician does not work so well when all is serious." He reminded his listeners that jazz is the great urban folk music of our land and that it is a unique and genuine American contribution. He also said that history tells us that the basic characteristics of a people are easily recognized in its folk music. Consequently the American composer cannot help but be influenced by jazz. He cited two composers whose music shows the "jazz" idiom—Dr. Roy Harris and Aaron Copland, and he said "the American composer who refuses to receive nourishment from jazz will be left at the starting gate."

Mr. Gould said the music of America is a reflection of the nation's heritage and its peculiarities. "Even at this convention as it is meeting, our music is aging and ripening," he said. We now have a chronology, with composers who have been composing a number of years, performers who have been performing American works, audiences who have been listening to American music. The period of this tradition is about 30 years—a coalescing and burgeoning of American composers who were isolated before. And now Ives and Chadwick, etc., are beginning to receive proper respect along with the living composers.

"We have developed a musical face," said Mr. Gould. "The face of its culture is the face of a nation, and the many features on the face of music all add up to something typical of this country."

"We have great creative fertilizer to use—spirituals, cowboy songs, jazz, hillbilly, and even rock 'n' roll. And we have a heritage of music from Europe."

He went on to say that only occasionally will there be great talent, genius, but this genius needs to be surrounded with a climate such as the mellowing and stirring in these past few decades of growth has provided in American music.

Dr. Neuman decried a current tendency of certain music reviewers to downgrade the creative contributions of our past generation composers. He cited one *avant garde* reviewer in a leading music magazine who had expressed the opinion that Van Cliburn wasted his time and talent on "an old musical relic" when he recently recorded the MacDowell's "Second Piano Concerto" for Victor. "Such reviews are sheer nonsense," Dr. Neuman said, "and they do a disservice to our composers, past and present." He pointed out that the composers of the New England School (Chadwick, Foote, Hadley, Parker, etc.,) contributed much to our American musical life during a period when our native culture struggled for recognition; and, while it is true that their art was firmly grounded in the European traditions, one can say the same about our contemporaries who owe something to Bartok, Stravinsky, Schoenberg, Berg, Hindemith, and others. What of it? Every composer worth his salt had his models that serve as cornerstones on which he develops and conceives the edifice of his own personal musical thinking and style. That applies to Bach, Beethoven, Brahms, and all the old masters as well.

Dr. Neuman also expressed the hope that the best works by our past generation composers will be preserved on recordings so that future generations will have a permanent record in sound of our American Musical heritage. He endorsed the remarkable work of the Federation in its support of "The Parade of American Music" program, and expressed the wish that the Federation's broadcasts over New York's WNYC will continue and expand so that each State Federation will present a program.

Mrs. Ronald A. Dougan said: "The working of three groups, composers, performers, and listeners, is a continuous creative process. In order to have a healthy and vital musical culture, it is necessary that these three cooperate fully with each other, for the weakness of one will soon have a weakening effect on the other two."

She traced the development, vicissitudes, frustrations and finally the acceptance of the American composer by recalling Federation Convention composers' forums through the years, and quoting such distinguished artists, critics and composers as Olga Samaroff, Lowell Mason, Olin Downes, John Powell, Charles Wakefield Cadman, John Tasker Howard, Walter Cramer, Roy Harris and Sigmund Spaeth to this end.

Enumerating the suggestions made by them whereby the NFMC could assist in the promotion and recognition of the composers and artists of the U.S., both here and abroad, she said, "We have done them all, and we are still doing them intensified and with enthusiasm. We believe in and are proud of the American composer; we have given him open minds and listening ears, 'willing ears' Roger Sessions calls them, to play our part in this continuous creative process.

"Perhaps, today, American Music has come into its own. Surely, the timidity and fears seem to have disappeared. It has evolved, at least to a degree, its own voice, its own idiom. We have composers second to none. There is a complete change in attitude toward American composition, nationally, and a partial one, abroad. Suddenly, (or does it just seem so?) our music is taken for granted, and in many camps it is preferred. There is support for it on all sides. Even the government is promoting it. The composer is accepted as never before. Are most of the growing pains over? Has it attained a degree of maturity?

"The important thing now seems to be whether the music is good or bad, and not whether it is American or not. We know there is plenty of the highest quality. A composer who is master of his craft and has something to say, will find his proper idiom and will be judged on his

music's merit. We even find a critic calling for still a newer idiom, because he is tired of the atonalists and those he calls the *Boulangers*!

"Have we, as a musical nation, undergone a gradual change, from a musical experience bought and imported, to one created and produced here, and accepted? Has American Music Come of Age?"

American Music Report

Most Federation reports of American Music activities center around "Parade," said Mrs. Donald A. Dougan, Chairman. However, states whose Chairmen or clubs are to be commended for extra achievement are: Maine, Michigan, New York, Ohio, Pennsylvania, Indiana, Alabama, Mississippi, North Carolina, Tennessee, Arkansas, Kansas, Texas, Wisconsin, California, and Washington State. These, plus winning the largest number of Awards of Merit, conducted workshops, held composition contests, attracted outstanding publicity, had clubs which presented American Music programs for the entire year's work, and prepared unique exhibits.

Extensive program aids were disseminated to all clubs, officers, and chairmen: two complete American Music brochures with hundreds of compositions listed, and graded; 70 sample programs, with varied combinations of instruments; Parade rules, with helps for program building; American opera list book, plus material and letters to all clubs, Symphony Orchestras, Radio and Television Stations, schools and colleges throughout the country.

The Chairman reports also the following personal activities for the Biennium in this Department: 20 speaking engagements, one at the NFMC's Parade program in New York, and broadcast over WNYC; 11 appearances on Radio and TV; 18 Parade concerts attended, a few of them in New York, particularly the premiere of the Orchestra of America in 1960, and the Citation celebration for the Orchestra and Richard Korn in 1961. Held numerous conferences, assisted in American Music Workshops, answered all letters and requests for information, wrote several articles (one for *Junior Keynotes*), and conducted the "Parade of American Music" in 1960 and 1961, with the accompanying work with judges, and the preparing and sending out 1,074 Awards of Merit to clubs and Federated organizations in every state.

Further, in promoting American Music and Music in America, it has been her privilege to serve on the Executive Board of the President's Music Committee of the People-to-People Program, on the American Music Center's Composer-Orchestra Commissioning Series, and the American Opera Workshop, as well as on the American Composition Contest Committee for the United Nations, and through such other organizations as the Musicians Club of America, NAACC, MTNA, and Sigma Alpha Iota.

Parade of American Music

The Parade was designed not only to further familiarize club members with their native music, but to impress upon the whole American public that today we have a vital musical culture equal to that of other countries, and that we have distinguished composers second to none. Also to awaken our members, artists, teachers and conductors to the abundance of fine new music, and the necessity for concerted action to bring about its recognition and use.

An all-time high was reached in the number of awards of merit for the Parade of American Music being given this year, said Mrs. Dougan. The total number given was 559 this year as compared with 523 last year—a grand total of 1082 awards for the Biennium. Mrs. Dougan said that contemporary classical music took first place as it did last year, in the number of programs presented; popular

music, musical comedy, and Broadway hits, took second place; with Opera and folk music taking third place. Edward MacDowell, as usual, led all other composers in the number of his works used—especially as this is the MacDowell Anniversary year—and he was closely followed by Aaron Copland, Stephen Collins Foster, George Gershwin, Paul Creston, Walter Piston, Norman Dello Joio, Roy Harris, Menotti, Guion, Gould, and a long list of American composers, most of them contemporary.

This year there has been unbelievable improvement in selection of numbers, and in programming. It is amazing the upswing in quality, in choice of fine compositions, in serious, superior content. The program aids sent to every club last year, with scores of contemporary American Composers and thousands of compositions listed (the latter graded), together with the American Music featured in the May-June—Summer, 1960, issue of *Showcase*, have done a job nothing else has ever accomplished before.

A great many clubs featured works by their local and state composers, a growing trend, highly commended. Cooperation among federated groups in program presentation was evidenced. Often clubs from a whole county combined, to give, jointly, a concert of native music. Clubs made up entirely of mental patients, in hospitals, have joined the "Parade."

A wonderful variety of program material was presented, highly original and colorful, in concerts, recitals, musical drama, Folk Festivals, in pageants, over Radio and Television, in Lecture recitals or in Church services. Operas, usually one act, were completely mounted, or in concert form. Excellent scripts or program notes were often supplied, showing intelligent research. Piano, voice, and strings were primarily heard, but also all the instruments you could name, including organ, harpsicord, recorder, accordion, winds, brasses, and autoharp. Folk and ballet dancing were popular adjuncts.

The "Parade" is spectacular and effective. Its tremendous impact each February turns the eyes of our nation, and other nations, upon the composer of the United States. From the thousands of entries since 1955, when it was begun in Mrs. Ada Miller's regime, 2659 Awards of Merit have been given, over 1550 Radio and Television programs presented, and enough newspaper publicity printed to reach more than twice across the country!

Through this concentrated effort, hundreds of these works are now being performed thousands of times, as well as our music of past decades re-evaluated and reheard. The native composer is known and respected as he never was before, as is the undisputed distinction of his work. Thus we demonstrate our pride in American Music, paying tribute to our artists of the past, and to our living composers, through a living art.

MacDowell Hall of Fame

Mrs. John W. Mueller, Chairman of the MacDowell Committee, said she was greatly challenged and encouraged by the almost universal enthusiasm displayed by NFMC members to gain for the late Edward MacDowell a deserved recognition in the Hall of Fame. Our efforts were successful, Mrs. Mueller reported, and the Electors did select Edward MacDowell. Incomplete reports reveal that 10,842 personal letters were addressed to the Electors. The Federation of Ohio, Missouri, and Pennsylvania, are each known to have sent 700 communications. Mrs. Mueller displayed a red leatherbound book containing sample letters sent out by various Federation members to the Electors.

National Folk Music Archivist

Top honors for both state and national archives are divided three-fold, said Mrs. Annabel Morris Buchanan, American Folk-Music Archivist for the NFMC: to Mr.



Six VIPS (Very Interesting Persons) get together for the American Music Panel to discuss "American Music Comes of Age." Shown left to right are Morton Gould, the composer; Ray Green, whose "Sunday Sing Symphony" was heard Friday evening; Mrs. Ronald A. Dougan, Chairman of the American Music Department and Moderator; Mrs. Bullock, (presiding); Dr. Herman Neuman, Musical Director of Station WNYC in New York City; and Merrill Ellis, of Joplin Junior College, Missouri, who spoke on "Jazz."



May O'Donnell and her dance company presented this demonstration at the Dance Workshop on Youth Day at the convention. Miss O'Donnell, in private life, is Mrs. Ray Green.



Dr. Hattie Mae Butterfield, center, Chairman of Young Composers, congratulates, left, David Ward-Steinman, winner of the 1960 choral work in the NFMC Young Composers Contest and right, Dennis Moffatt, second place choral winner of the 1960 Young Composers Contest.



Junior composers who either appeared on the Youth day program Saturday or had their compositions performed are shown above. Left to right are George Gray, Linda Wilder, Janet Grady, Patricia Gray, Steve Wassen, and front, Cathy Miller, a 7-year-old from Mission, Kansas, who was the youngest composer to perform.



Mr. Herman Kenin, President of the American Federation of Musicians, second from the right, was among the panelists appearing on the Youth Day luncheon discussion of "Youth Looks Ahead" Saturday of the convention. Mrs. W. Paul Benzinger, Junior Counselor, is seen at extreme left with NFMC Vice President Mrs. Clifton Muir and David Sandler who spoke on "We Pledge our Best," next in line. Siebolt Frieswyk, who spoke on "Adding Pleasure to the Task" smiles from the back row, and then comes Mrs. Floyd W. Stewart, National Youth Day Coordinator. Miss Evelyn McGarrity, next, greets Mr. Frieswyk; and Mrs. Harry A. Combs, Student Adviser is next to Mr. Kenin, with Alice Joy Mackish, who spoke on "Youth's Vision" at extreme right. Mrs. Bullock, second, front, is thrilled by the entire day's activities.



Mrs. Clair McTurnan, Corresponding Secretary, and official page for the 31st Biennial Convention, watches with interest while Ballerina Elaine Rusk of Mission, Kansas, and a student at the University of Kansas City, demonstrates a step or two.



Six notables "get together" preceding the Massed Orchestra Concert at the Convention. Left to right: Gary Tostrud, Jack L. Herriman; Mrs. Bullock, Thor Johnson, Mrs. Charles A. Pardoe, National Chairman of the Convention; and T. Burns Westman. Mr. Tostrud is Conductor of the Racine Kiwanis Youth Symphony; Mr. Herriman is Conductor of the Youth Symphony of the Heart of America; Dr. Johnson was Conductor for the massed orchestra; and Mr. Westman is Conductor of the Oklahoma City Junior Symphony Orchestra.



The Massed Youth Orchestra heard Saturday night and a climax of Youth Day at the Convention was a gala affair. With Dr. Thor Johnson as Conductor, Orchestras from Racine, Wisconsin, from Oklahoma City, Oklahoma, and the Kansas City Youth Symphony from the Heart of America combined to present the massed orchestra program. L. Allan Shantz, Jr., served as coordinator of the festival. (Photo by Pat 'n Mike, Photographers.)

Charles Iler, Chattanooga composer-pianist and Tennessee Folk Music Archivist; to Mrs. Ross Whitmire of Story, Wyoming, Folk Music Chairman-Archivist for her state; and to the Texas Federation of Music Clubs with Mrs. T. A. Mitchell of Fort Worth, Archivist, for the most imaginative and far-reaching system for a state and national project.

Mr. Iler has sent in 60 traditional ballads, songs, white and negro spirituals, games and dance tunes, MS and tape recordings, from his own family tradition, also from an 80-year-old banjo player, and singers of both Georgia and Tennessee, with about 25 more items being prepared, Mrs. Buchanan reported.

Mrs. Whitmire sent in a MS of a number of her husband's western and cowboy ballads, work songs, and dance tunes on harmonicas, the first Wyoming folk material ever sent to the Library of Congress. She is now completing the tape recordings of ballads, tunes, etc., from about 20 singers, fiddlers, callers, banjo-guitar-harmonica players, of Wyoming and Montana. Her entire collection numbers 80 items with other, Indian tribal material, to follow.

Mrs. Mitchell, aided by Texas Federation members and officials, has divided the state into seven regions with the folk music of each being classified. Outstanding musicians were appointed in each region, to collect and put into study and use the folk music of their section, comprising British, German, Indian, Negro plantation, Creole, Mexican, Spanish, and Cowboy types. This authentic Texas folk music is already being widely collected, said Mrs. Buchanan, for state and national archives under Mrs. Mitchell's direction.

Mrs. Buchanan herself, is recording her own collection of several thousand ballads, songs, spirituals, games, tunes, and other items from over the entire country. Rhode Island is tape recording traditional songs, games and rounds on bells, played by our former National President, Mrs. Ada Holding Miller; and of tribal songs, sung by Princess Red Wing, by Mrs. Carl Kaiser, Chairman-Archivist of that state. Mrs. Buchanan recommended the "Texas" plan as being especially successful.

American Folk Music

Mrs. Morton Hull Starr, Chairman, reported that interest in folk music continues high with intensive activity noted in various states. Florida is in the forefront with a three-day State Festival now in its ninth year (and since the second year under the direction of Miss Thelma Boltin); and the Stephen Foster Music Club's Little Festival. Kentucky reports establishment of a Mountain Crafts and Folk Song Center to perpetuate music and crafts of the region. Missouri is compiling an easy reference manual of folk music on recordings. North Carolina reports an audio-visual version of the out-of-doors musical "Unto These Hills" by Kermit Hunter. North Dakota is working toward a statewide Folk Festival next year, sponsored by the State Federation. Ohio tells of recordings made for the Library of Congress and a book of Ohio Civil War Folk Songs by Anne Grimes, former State Chairman of Folk Music for Ohio.

Oregon announces compilation of sources of information for state folk music and a list of performers. Rhode Island is researching the musical expression of Rhode Island Indians and sea chanteys. In Tennessee effort is being made by clubs to build programs around folk music from their respective areas—then state, then national. Texas presented an outstanding Folk Festival in Lubbock last spring. And West Virginia's tenth state Folk Festival was held this June in Glenville. Wisconsin reports that once again there is a Folk Festival Day in Radio Hall at State Fair; and Wyoming continues to collect state folk music.

Mrs. Starr herself has represented NFMC at three National Folk Festivals; has made available through

headquarters the "Bibliography of French-Canadian and French Folk Music" and the helpful and informative "Let's Have a Folk Festival."

American Women Composers' Record Project

Miss Anne Hull, Chairman of the Special Record Project of the NFMC and the National Council of Women of the United States, reports successful progress. The project was undertaken as one step in correcting an intolerable situation—four years ago a survey showed that *no recordings existed* of some of the finest works by American women composers. Intensive work has been done on this project for two years, since August 1959.

Now tape recordings have been completed of six orchestral works, under the direction of William Strickland in Japan, and the Chairman reports that the discs to be issued by Composers Recordings Inc., should be on the market by autumn. We are over the top financially, with a small balance to promote the records when issued. Needless to say, donations for this purpose will be welcomed, and every member of the two organizations who believes in our finest American music will wish to buy and own this unique record.

A jury of Henry Cowell, William Bergsma, and Robert Ward selected the works for the record. The compositions and their composers are all distinguished. They are: "Deep Forest" by Mabel Daniels; "Alceste" by Vivian Fine; "Lyric Suite for Strings" by Miriam Gideon; "Spring Pastoral" by Mary Howe; "A Short Piece for Orchestra" by Julia Perry; "Toccata" by Louise Talma.

YOUTH DAY

Mrs. Paul Benzinger, Junior Counselor, reported that progress in Extension is moving forward with 289 new Junior clubs and 13 new Junior choirs becoming members during the fiscal year to date. Louisiana was "tops" with 29 new or reinstated Junior clubs; Texas second, with 27; and Oklahoma third with 20 new or reinstated groups.

Mrs. Benzinger said that the greatest need is a concerted effort to bring back delinquent or inactive clubs. She announced that the new Junior Counselor's Handbook is ready and available for use by Club Counselors.

"Youth Looks Ahead" Panel

Mr. Herman Kenin, President of the American Federation of Musicians, appeared as a panel member for the discussion of "Youth Looks Ahead" on Youth Day Saturday. Mrs. Harry A. Combs, National Student Adviser, served as moderator. Mr. Kenin expressed appreciation to the Federation for its untiring efforts in behalf of the Cabaret Tax bill which resulted in a reduction from 20% to 10%, and he expressed the hope that the tax would be eliminated entirely. He also urged the National Federation of Music Clubs to join with the American Federation of Musicians in a drive to obtain federal aid, state and local subsidies for the performing arts. "Private patronage of the arts is no longer economically feasible", said Mr. Kenin, "Government support of the performing arts—music, in particular—is a stark necessity." In the cultural field, he cited government subsidies of libraries and museums, and he described the concept that government subsidy means government control as a "proud luxury that we who love music can no longer afford." He cited commercial airlines, agriculture, Merchant Marine, public utilities, as areas in which the government provides subsidy without control.

Alice Joy Mackish, a teen-ager, spoke on "Youth's Vision" saying that the Federation sets high standards by which Youth is benefited. She expressed appreciation to

the Federation for providing opportunities to participate in the youth program at various summer camps.

Mr. Siebolt Frieswyk of the National Recreation Association, spoke on "Adding Pleasure to the Task" in which he suggested that one must believe wholeheartedly in what he is doing—really to enjoy it.

Mrs. Benzingier urged adults to offer youth the best to pursue their interest in music and she then urged youth to prepare themselves to grasp the opportunity as it comes.

David Sandler, a teen-ager from Des Moines, challenged young people to "stand above the crowd." He expressed gratitude that the music club offers an opportunity for him to discharge his duties and makes it worthwhile to memorize, which is important in future years.

Student Auditions

Winners in the Student Auditions of the National Federation of Music Clubs were announced Saturday. Dennis Moffatt, a 24-year-old pianist from Chicago, Illinois, has won the Marie Morrissey Keith award of \$250. This scholarship is designed for a worthy and talented student who intends to follow a professional career.

Student awards were won in seven categories—the piano award going to Ruth Anne Rich, a 19-year-old student from Macon, Georgia. Winner in organ was Tom Robin Harris, a 20-year-old student from Boise, Idaho.

Winner in the man's voice classification was Ernie Vrenios, a 20-year-old tenor from Turlock, California, and the woman's voice classification went to Judi Turanco, a 21-year-old soprano from Farmington, New Mexico.

The violin award went to William H. Sohni, an 18-year-old student from Flushing, New York, with the violoncello award going to Eric Jensen, an 18-year-old from Fargo, North Dakota. Orchestral winds award went to Darrell Barnes, French horn, an 18-year-old from Detroit, Michigan. The Student awards are monetary ones of \$200 each, said Miss E. Marie Burdette of Winfield, Kansas, Chairman of the Auditions.

Junior Composers

Mrs. Floyd W. Stewart, Chairman of Junior Composition, said that in 1960 29 states were represented in the contest with a total of 114 contestants entering 134 manuscripts. Juniors numbered 81 and Juveniles, 53. Superior ratings were given to 40, she said. This year 26 states were represented, and 120 contestants sent in 169 manuscripts—109 Junior and 60 Juvenile. Manuscripts for 1961 are now being judged, she said, and the winners will be announced later. The total for the biennium includes 236 contestants with 303 manuscripts entered. To show that "we are growing," she said, in the preceding biennium 226 contestants entered a total of 282 manuscripts. She announced the new Laura K. Wilson award for piano composition for a superior-rating in the 16 through 18 years age bracket.

Mrs. Stewart said that the Federation has earned \$484.62 from the sale of Ruth Young's "Christmas Roundelay" published by the Shawnee Press. From this, \$200 has been given to the Fred Waring Award. In 1959 the Interlochen Press published Janet Grady's "Twelve Days of Christmas" from which the Federation received \$247.71 in royalty payments which will apply on a composition scholarship for the National Music Camp at Interlochen, Michigan.

Mrs. Stewart urged that senior organizations give these Juniors the opportunity to present their compositions. She commended several states for outstanding work—among them, New York, Oklahoma, Louisiana, Tennessee, Ohio, Michigan, Washington, D.C., and Maryland.

Young Composers

Dr. Hattie Mae Butterfield, Chairman of Young Composers Contest, said that 25 entries were received: 12 in Classification 1; eight in Classification 2; and five in Classification 3. Ohio had four, Oklahoma and Michigan three each; California, New Mexico, and Texas, two; and one each from North Carolina, Illinois, Indiana, Nebraska, New York, Missouri, Arkansas, West Virginia, and Maryland.

Junior Club Rating

Miss Leta Mae Smith, Chairman of Junior Club Rating, said that 24 states reported, with a total of 128 sheets received, and that Missouri had the highest number reporting. The Junior Music club of Upper Sandusky, Ohio, won top honors with the highest rating of 806. Second highest award went to the Junior MacDowell Music of Jackson, Mississippi; and the third highest was won by the Melody Music Makers of Union, Mississippi.

Junior Achievement Records: first prize went to Sandra Strong, Sidon, Mississippi; second prize to LaVina Jean Mitchell, Paducah, Kentucky, individual books.

In the Youth Division: Bernice Taylor Club of Greer, South Carolina, won first prize; Youth St. Cecilia of Chanute, Kansas, second; Pizzicato Youth Club of Shelton, Washington, third. In the Junior Division: Junior Keynotes of Lawton, Oklahoma, and Junior Matinee Music Club of Paducah, Kentucky, tied for first place; second place, Vivace Junior Club of Memphis, Tennessee; third place, Debussy Junior Club of Spartanburg, South Carolina. The Howell Melody Makers of Davis, Oklahoma, won first place in the Juvenile division and the Gay Tunes Club of Cumberland, Maryland, won second place.

SUNDAY SACRED SERVICES

As busy as Federation people are at the Biennial Convention, time is always taken to observe the Sunday of the convention week—and so it was in Kansas City. The day began with the radiant simplicity of the White Breakfast with Mrs. Bullock presiding and with Mrs. Robert M. Fisher, Chaplain, as master of ceremonies. Host state was Illinois, Mrs. Lyman Dawson, President.

The processional of choirs, Mihlikin University, Mississippi State University Meistersingers and the University of Kansas Concert Choir, filled the Ballroom with a crescendo of breath-taking praise in song that became diminuendo as the Recessional took the choirs from the Ballroom. And the Moments of Remembrance were touching tribute for those who had passed away.

Dr. Bethuel Gross, Associate Editor of *Musical Leader* and composer-in-residence at the Chicago Conservatory, spoke on "Religious Freedom in America—for What?" Dr. Gross noted that the basic tenet of the Christian-Hebraic principle of accepting other persons as they are rather than as we would have them be, must be practiced to make religion a way of life. "Every time you criticize someone without realizing what has caused this behavior," he said, "then it is you who needs a psychological fumigation rather than the person you criticize. Every time you do that you are paying only lip service to your religious concepts."

Speaking of emotional control, Dr. Gross said it is the alternative to destructive tension. He said that rheumatism, arthritis, and respiratory and other ailments have been found to sometimes stem from psychological factors, and said: "What a penalty to pay for not growing up." (We hope in a subsequent issue of *Showcase* to outline this speech in greater detail.)

Following the morning meeting in the hotel, the group moved to the First Baptist church for lunch and to hear a moving sacred music program, "Reflections on Christmas," an oratorio by Dr. Gross, and commissioned by the Federation. The chancel choir of the Community Christian Church of Kansas City and the Junior Choir of the Westport Presbyterian Church, assisted by a solo quartet, a double quartet, and a narrator, with Francis Buehendorf, Director, and Jack R. McCoy, Organist, performed the work. The oratorio has been dedicated to Dr. Fabien Sevitsky, the Conductor of the Miami Symphony Orchestra and godfather of the composer. The tone poems are "lashed" together by a musical idiom based on the pentatonic scale.

Paul Christiansen, Conductor of the famed Concordia Choir of Moorhead, Minnesota, was conductor for the Choral Festival and Clinic, with Richard Hoffland, assistant. Six choirs from all parts of the United States presented a program of their own and then combined to present the massed choral program, and to create a delightful afternoon. After supper at the Kansas City University and a return trip to the First Baptist Church, delegates heard an outstanding program presented by the Concordia Choir. Sunday truly was an inspiring day and long to be remembered.

Sacred Music Report

Mrs. Fisher announced that the Hymn of the Month Booklet is now available with the text, music, and stories of the hymns. Mr. and Mrs. Lynn Rohrbaugh of Delaware, Ohio, made these available for distribution through Headquarters, she said, at 25¢ each, 15 or more, 15¢ each.

Double ribbon awards went to: the Kentucky Federation of Music Clubs, for an outstanding Achievement Record Book; the Michigan Federation of Music Clubs for the most complete record and an outstanding Achievement Record Book; and the Alabama Federation for an exceptionally fine Church Music Workshop sponsored by the AFMC and held at the University of Alabama with the cooperation of the University. Single ribbon awards went to the Ohio Federation for selling 1308 copies of the Hymn-of-the-Month Booklets and to the Kansas Federation for a fine report.

LEGISLATION

For the discussion, "Federal Aid to the Arts," Miss Marie A. Hurley, NFMC Legislation Chairman, presided. Panel members included Mrs. Bullock, Mrs. Dougan, Dr. Thomas Gorton, Dr. Archie Jones, and Leonard Feist.

Miss Hurley said that the NFMC is for the establishment of a Federal Advisory Council on the Arts, for the preservation of historical buildings, for grants to states to aid arts programs, for a National Cultural Center, for International Cultural Exchange, for Cabaret Tax Repeal, for free TV as opposed to Pay TV, for whatever will promote American Youth and American Music. Miss Hurley said that the NFMC realizes that music and the arts are just as important and need aid just as much as business, education, the sciences, and other worthy endeavors. She noted that American music is never stable or secure. We are a wealthy nation, she said, with tremendous resources. But many potentially talented musicians are forced to relegate their art to the status of a hobby; our young composers must create in their spare time; and our younger generation of music students must compete constantly for the limited number of scholarships available.

Dr. Gorton, Dean of the School of Fine Arts at the University of Kansas, said that the United States needs to create another image of our country abroad—an interest *for* the arts rather than *in* the arts. He agreed that the two million dollars appropriated by the government is inadequate. He expressed the hope that more younger peo-

ple can be sent abroad. Mr. Feist, Chairman of the Legislative Committee for the Music Publishers Association and President of the Associated Music Publishers, said that until there is unity among the musical people as to what they want, no real progress can be made. He thanked the NFMC for its splendid support and successful efforts for the Music Postage bill and said that he is for Federal Aid to the Arts. "We operate," he said, "every day on a subsidy—the subsidy of the past—the compositions of Beethoven make possible the publication and performance of the works of our young American composers and artists—the subsidy exists too in teaching and in performance techniques. It is the obligation of our generation to replenish the subsidy of the past and create a new subsidy for the future."

Dr. Archie N. Jones, Dean of the Conservatory of Music at the University of Kansas City, hopes that the government will establish a Grass Roots Opera program with governmental scholarships and awards for creative achievements and tax relief for the performing and creative artists.

Mrs. Dougan presented the report of Mr. Thomas Sherman, who was not present on account of illness. He said that support of the arts in the United States is inadequate and wasteful. Arts cannot be properly sustained when it depends entirely on the interests of private donors. Music cannot become the civilizing force in American life that it should without federal aid, and it is the musicians themselves, rather than the rich art patrons who bear the heaviest burden of subsidizing symphony orchestras. He did suggest, however, that Federal aid should be a *supplement* to the local effort and not a *replacement*.

Mrs. Dougan also quoted from the notes of Mary Howe, a member of the committee. Miss Howe believes that we should build the Cultural center slowly—that we should have many of the arts all ready to be shown. She expressed the hope that the Opera Building could be started and said that the public will never be satisfied until they see vestiges of a Hall beginning.

Mrs. Dougan then discussed Bill H.R. 5204, her special assignment "to provide for the improvement and strengthening of the international relations of the U.S. by promoting better mutual understanding among the peoples of the world through educational and cultural exchanges."

Mrs. Bullock, a Member of the Board of Trustees of the National Cultural Center, said that from scheduled consultations with many cultural leaders, three conclusions were drawn up and set forth in the Congressional Record this March 28, 1961. First, the creation of a Center for the Performing Arts in the nation's capital is long overdue. Such a Center would become a major cultural asset. Second, the National Cultural Center must be far more than a building—it must become a real national center for the performing arts—a showcase for the finest talents that America can develop. Third, the Center can serve as a symbol of the interest of our nation and our Government in the rich cultural traditions and experiences of America. If the Center's program is carried out, she said, it can do much to improve the image of America both at home and abroad. Washington can be an artistic port of entry to the United States where foreign performing artists may make their debuts; it can be the embarkation for some of our performing artists about to go overseas.

The fund-raising is to be national in scope, Mrs. Bullock said, and the Advisory Committee on the Arts will be asked to spearhead drives for funds, probably in 1962-63.

Mrs. Bullock moved that a campaign for the solicitation of funds through the National Federation of Music Clubs at a time scheduled by the Board of Trustees and the Advisory Committee on the Arts for the National Cultural Center be authorized. The motion carried.

Miss Hurley said that cultural organizations, such as the NFMC, have an obligation to raise the cultural status of our people and to acquaint them with our noble heritage.



Seen at the White Breakfast on Sunday morning are, left to right, Mrs. Clifton J. Muir, Vice President; Mrs. John Alexander Jardine, Past National President; Mrs. Ronald Dougan, Past National President; Mrs. Bullock, President, who presided; and Mrs. Robert M. Fisher, Chaplain, who served as master of ceremonies. Mrs. Lyman Dawson, President of Illinois, host group, is not shown.



Chatting before the premiere of "Sunday Sing Symphony" by the Kansas City Philharmonic are, left to right, Hans Schwieger, the Musical director; Mrs. Bullock; and Ray Green, the composer. Heard also on the program was the 1955 commissioned work, "Dance Overture" by Paul Creston. May O'Donnell and her dance company assisted in the presentation of the "Sunday Sing Symphony."



Shown here is Mrs. Bullock presenting a special Public Relations award to Hans Schwieger, Musical Director of the Kansas City Philharmonic.



Miss Marie Hurley, legislation chairman, served as moderator of a panel discussion, "Legislation is the Business of Every Citizen in a Democratic Society." Panelists included Miss Hurley, left; Leonard Feist, President of Associated Music Publishers; Mrs. Bullock, President; Mrs. Dougan, member of the Legislative Advisory Committee; Dr. Thomas Gorton, Dean of School of Fine Arts of the University of Kansas in Lawrence.



Public Relations department, Mrs. Blant Burford, Chairman, right, presented special award to Mr. Harry Salter, independent producer of such TV shows as "Name That Tune" and "Stop the Music". Mrs. Bullock made the presentation.



Mr. Ned Trimble, left, city desk, and Assistant Music Editor of the Kansas City Star, accepts the award of merit presented by the Public Relations Department of the National Federation of Music Clubs. Presenting it is Mrs. Blant Burford, second from left, chairman of the department. Looking on is Mrs. Rutherford Hoppe, Chairman of Industrial Contacts, and a panel member, and Mr. N. E. Paton, Jr. of the N. E. Paton Public Relations firm of Kansas City. Mrs. Burford served as moderator for the discussion on "Let's Put Personality into Public Relations".

Panel

PUBLIC RELATIONS

Following the Legislation panel, the Public Relations Department, Mrs. Blant Burford, Chairman, served as moderator for a discussion, "Let's Put Personality into Public Relations." Mrs. Burford said that the theme song of the department could very well be, "Courtesy is Contagious." She said that Public Relations is the base of a very important triangle. Your community service is the upright you achieve through community Public Relations and it, in turn, furthers your PR. Your publicity is the third side of the triangle, since it is a word picture, through the press, radio, or TV, of your organization, your PR, and your community service.

She reminded the members that an organization may spread itself over the entire world, that it may have more than half a million members but the average person will form his opinion of the organization through his contact with *one* person. If that person is rude or inefficient, it will take a lot of kindness and efficiency to overcome the bad impression. Every person who, in any way, comes in contact with the public, is an advertisement, good or bad.

Members of the PR panel included Mr. N. E. Paton, Jr., of the N. E. Paton Public Relations firm of Kansas City, Missouri, who discussed the base of the triangle, Public Relations. Mr. Paton recommended a yearly check on your PR, your community service, and your publicity.

Mrs. Rutherford Hoppe, chairman of Industrial Contracts, speaking on Community Service through music, said that nearly 2,000 daily newspapers, 8,500 weeklies, about 7,600 magazines, 3,000 radio stations, 109 TV stations, 15,000 motion picture theatres, billboards, pamphlets, books, throw-aways and direct-mail advertising all spread the word—somebody's word and that all this helps the community. She noted that the Texas Power and Light company gives annually \$2,000 to the Dallas Symphony Orchestra and yet it does not furnish the power for a single light bulb in the entire city—why? Because it realizes that community service reaches farther than geographical boundaries.

Mrs. Hoppe further reminded the delegates that several states have federated industrial music groups. Maryland has three, Michigan two, and Wisconsin and Kentucky, one each, a total of seven. Three states, Mississippi, Texas, and Utah report active industrial groups and eight states have indicated that they will begin a program of contact with the various industrial groups in their state. Mrs. Hoppe displayed a map of the United States showing the location of industrial groups.

Mr. Ned Trimble, City Desk, and Assistant Music Editor of the *Kansas City Star*, spoke on "Publicity." He said that a newspaper is a business—as well as a service organization and that it must contend with pressure of time and limitations of space unknown to other businesses. He said that news is *history in a hurry* and said that organizations would likely get less space rather than more as world news becomes easier to secure and thus must take precedent.

Mrs. Burford called attention to the Public Relations advances made by the organization in the last 12 months, including the federating of three individual members from Puerto Rico, and of the Quintet from Santurce heard on the convention program, and the securing of the first individual member from Alaska, Mrs. George E. Hale of Anchorage. She announced that the Federation is serviced by a clipping bureau which clips the news stories having the phrase, "National Federation of Music Clubs" and/or "National Music Week" and urged reporters to include those phrases in their stories. She announced that since January, 1960, she has written 36 releases which went out to state PR chairmen and to such musical journals as

Musical America, the *American Music Teacher*, *Musical Leader*, the *National Music Council Bulletin*, *Musical Courier*, the *International Musician*, the *National Business Woman*, the *Music Educators Journal*, and newspapers in Puerto Rico and Alaska.

Mrs. Burford commended the *State Journal*, Lansing, Michigan, for its March 19 story, "Musical Therapy for Inert Minds."

She also commended the Henderson, Kentucky, *Gleaner and Journal* for its February 19, 1961, story on the "Kentucky Confederacy Told in Song and Story" and the Idaho Federation for its new official bulletin, *Musical Frontiers*.

Awards for unusual news stories went to three editors, two TV stations, one Festival of Music, one State Federation and six newspapers:

Alaska: To the Alaska Festival of Music, held for the fifth time last summer, in Anchorage, Alaska. The festival received an unusual amount of space in the local newspapers. To Mrs. George E. Hale (Mary Hale), director of the festival, who served as PR chairman for the festival in one of our newest states.

Arkansas: To the Texarkana Gazette for several stories on NFMC projects, particularly the "Parade of American Music" story, and Annie MacTurner of that newspaper.

Massachusetts: To Miss Jessie Ash Arndt, woman's editor of the Christian Science Monitor for her October 5, 1960, story entitled: "Music, A Gift Worth Sharing." This was a general story of the Federation. To Miss Ursula Burke of the Boston Globe for her coverage of the International Autumn Cavalcade, "Freedom Sings," given in Boston.

Missouri: To the Kansas City Star for generous amount of space for the convention.

Michigan: To the Jackson Patriot for its March 23, 1960, story and the April 23, 1960, coverage of the state convention.

North Dakota: To the Williston Herald for its March 30, 1960, story and May 2, 1960, a general story of Federation projects.

Ohio: To the Mansfield, Ohio, News Herald for consistent news stories on Federation projects.

Oklahoma: To Station KETA-TV, Norman, for the series of American music broadcasts beginning February 3, 1961. To Station KEOD, Tulsa, for the series of American music broadcasts beginning February 3, 1961. To the Oklahoma Federation of Music Clubs for publicity given its PS Music project. To the Tulsa Daily World for its February 3, 1961, spread of Youthful Ballet Corps which will perform at the Kansas City convention, a wonderful story of the group from Bartlesville.

A special award was presented to Mr. Harry Salter of New York City, a benefactor of the Federation. The award was made by Mrs. C. Arthur Bullock, President, and Mrs. Blant Burford, Chairman of Public Relations for the organization.

Mr. Salter, producer of the "Name That Tune" TV program, gave a financial award to each of two finalists in the Young Artists auditions, Lois Pachucki, pianist, New York City, and Elizabeth Fischer, mezzo-soprano, from Milwaukee, Wisconsin. Mr. Salter said that his monetary award will enable these two young musicians to continue their careers.

Also cited was Hans Schweiger, Musical Director of the Kansas City Philharmonic, for his great contribution to the musical life of Kansas City.

Citations

Mrs. James Alexander, Chairman of Citations, reported that 14 candidates were submitted to the committee with four Past Presidents nominated by the Board of Directors and three Presidential Citations to be presented. (See report later in this story.)

Scholarship Board

Mrs. Ernest Nelson, Chairman of the Scholarship Board, reported that, upon the recommendation of Mrs. Gilbert Burrell, Chairman of Music in Hospitals, NFMC is offering a scholarship in Musical Therapy. The Scholarship board in seeking a qualified university to recommend a recipient for this year, chose the University of Kansas because of its outstanding program of Music Therapy and

because Dr. E. Thayer Gaston of the University has been cited by the National Federation for his achievements in this field. In the absence of Dr. Gaston, Dr. Marcus E. Hahn, assistant professor of Music Education at the University, accepted the scholarship.

Mrs. Nelson reported that a comparison of scholarships and awards sheets indicates growth and cited that in 1959-60 the number of \$200 awards in the Student division was increased from four to seven. Also, at the Junior Conservatory Camp the \$100 scholarship was increased to \$150; and, in 1960-61, an award was added to the Young Artist Auditions—a paid appearance with the Detroit Symphony Orchestra in Summer Concert Series. She also announced that the New School of Music offers five tuition scholarships to students of stringed instruments with each valued at \$1,000. An annual award is offered by the Guy Maier Musical Association, and in the Junior division a new \$50 award for a piano composition is named the Laura K. Wilson Memorial award.

Mrs. Nelson said that in her research she believes that from 1909 to 1959 the Federation gave \$35,000 in composers contests, while \$59,600 has been given in Young Artist Awards.

Summer Scholarships Chairman

Mrs. Charles Pascoe, Chairman of Summer Scholarships, said that the summer scholarship program goes back many years to the granting of a scholarship as a tribute to Dr. Joseph Maddy, Founder and President of the National Music Camp at Interlochen, Michigan, which will celebrate its 34th season during the coming summer. The amount of \$900 will be allotted this summer to two students there, she said.

The Federation was honored by a request to administer scholarships in the amount of \$1500, a gift from the Reader's Digest Foundation to the National Music Camp, which will bring the total to well over \$2400. Indications are that this will be an annual award, she said. Mrs. Cedric Dowling is Chairman of Scholarships to National Music Camp.

In 1945 the establishment of Federation Weekend at Chautauqua, New York, aroused the interest of Mrs. Guy Patterson Gannett, then President of the Federation, who established four scholarships from the Federation, for six weeks of summer study of voice, piano, stringed instruments, and organ. A later President, Mrs. Ada Holding Miller, persuaded three hostess states, Pennsylvania, Ohio, and New York, to assume three of these scholarships, with the fourth being financed by contribution from clubs and individuals. Recently New Jersey has joined the others, and pledged a fifth scholarship of \$135 for string ensemble players, making a total of \$675 for 1961. Mrs. Lewis Young is Federation Chairman.

In 1949 the next award went to Transylvania Music Camp at Brevard, North Carolina, where Dr. James Christian Pfohl established a six-weeks camp for high school students in connection with the Brevard Music Festival. A full scholarship, recently raised to \$350, was named for Linda Honigman, who established the Federation week-end at Brevard, and was instrumental in raising funds to send a number of students to the camp each summer. Many others did, too. The states of the Southeastern region combine as hostesses for the week-end. Mrs. Louise Workman is the Federation Chairman.

When "rumblings were heard" that all scholarships were being awarded in the eastern part of the country, Mrs. Pascoe said she proposed and obtained a \$300 partial scholarship for a stringed instrument player, at the Aspen School of Music, in the Rocky Mountains of Colorado. Mrs. W. Clay Merideth of Denver promotes the scholarship in Colorado, and Dr. Merle Montgomery confers with Dean

Norman Singer in New York in choosing the winner.

Later came a scholarship of \$400 annually at Tanglewood, Massachusetts, the summer home of the Boston Symphony Orchestra, where the Federation restored the Little Red House, home of Nathaniel Hawthorne, and presented it to the Berkshire Music School. Mrs. Ada Holding Miller is Federation Chairman and by action of the Board April 19, 1961, this scholarship will be named in honor of Mrs. Miller.

Inspiration Point, Eureka Springs, Arkansas, receives a full scholarship of \$295, Mrs. Pascoe said, and is co-sponsored by the Federations of Kansas, Arkansas, Oklahoma, and Missouri. Dr. Henry Hobart of Phillips University, Enid, Oklahoma, maintains an opera school for high school and college students. Miss Leta Mae Smith is the Chairman with Hazel Post Gillette as Business Manager of the camp. (See photo of the beautiful exhibit at the Scholarship booth taken during the convention.)

Og'ebay Park at Wheeling, West Virginia, receives a scholarship, established by Mrs. Ronald Dougan, of \$180 for a musician who aspires to be an opera conductor. Boris Goldovsky conducts a two-weeks intensive opera workshop there, Mrs. Pascoe said. Capitol District also gives a number of scholarships to singers from the district who take part in the operas. Mrs. Brooks B. Evans handles the national scholarship, and the Capitol district president is in charge of the district scholarships.

Mrs. D. V. Murdoch of Pittsburgh handles the Federation scholarships at Chatham College which offers a scholarship in each of the 14 national districts of the Federation—a scholarship in voice, through the biennial Student Auditions, for three weeks of opera workshop and performance. The Federation contributes \$180 to the scholarship fund in the biennial years. Mrs. Murdoch also names the outstanding Federation entrant as the national winner.

Through Mrs. Rutherford Hoppe, Kentucky presented a request to the Stephen Collins Foster Music Camp on the campus of Eastern Kentucky College at Richmond. Mrs. Clifton J. Muir, then Vice President of the Southeastern Region, took the responsibility of raising the \$100 needed for full tuition for four weeks training for a high school student, and with the cooperation of Kentucky and other southern states, the scholarship is now a part of the Federation program. Mrs. Hoppe is the Federation Chairman.

The Federation's Crusade for Strings inspired the establishment of scholarships at Meadowmount camp at Westport, New York, the home of the Society for Strings, and at Kneisel Hall at Blue Hill, Maine, through the interest of Mrs. Ronald A. Dougan, and the support of the New York Federation and Dr. Merle Montgomery. Dr. Ivan Galamian directs the Meadowmount Camp, and last year the recipient of the \$180 scholarship was Sylvia Rosenberg, our 1959 young artist winner.

Kneisel Hall is a summer school for strings and ensemble music. It provides an opportunity for intensive ensemble training for eight weeks, under the direction of the finest teachers, and also gives individual lessons. The Federation scholarship of \$300 is matched by the director of the camp to take care of living expenses.

The International Music camp located in Peace Gardens, on the American side of the Peace river which runs between North Dakota and Manitoba in Canada, was brought to the attention of the Federation by Mrs. Hazel Post Gillette. The Federation scholarship there for 1961 is \$75. The camp holds three sessions of one week each for band and twirling, orchestra, chorus, piano and organ, and is a special pet project of our former National Board Member from North Dakota, Mr. John E. Howard, who is seminar conductor and promoter. Purpose of the International Peace Gardens is to commemorate the years of peaceful existence along the thousands of miles of unforti-

fied border between Canada and the United States, Mrs. Pascoe said. By order of the National Board at this Convention the amount was raised to \$300 and named in honor of a former President of our organization, Agnes Jardine of Fargo, North Dakota.

Rocky Ridge Music Center in Estes Park, Colorado, is a newcomer to our scholarship ranks, having received a contribution of \$100 through the Federation from Mrs. Galen Spencer of Colorado. The Federation will renew this amount for 1961. The Colorado Federation is deeply interested in this camp, which offers training in many phases of music, as well as concerts by its faculty members.

In the southwest, the Arizona All-state High School Music Camp, on the campus of Arizona University at Tempe, has been given a full scholarship of \$175 for board and tuition for a three-weeks summer session in June. The Camp gives one scholarship in each of the 11 states of the western region each year. Mr. Miles A. Dresskell is Director of the camp. This is a project of the Arizona Federation of Music Clubs.

Total amount of scholarships awarded this year, including the Reader's Digest Foundation gift, is \$5200, with expected gifts to be deducted of \$2640. Contributions from the clubs will probably reach \$1500, with the balance underwritten by the Foundation Fund.

The Scholarship Committee, Mrs. Ernest Nelson, Chairman, recommended to the National Board of Directors that in 1962 a scholarship of \$150 be awarded to Sewanee Music Center, on the campus of the University of the South, Sewanee, Tennessee, on request of the Tennessee Federation, which supports it. The committee also recommended that a half scholarship to the Music Academy of the West in Santa Barbara, for opera study with Lotte Lehmann, valued at \$20, be given; and that a scholarship to the Idyllwild Arts Foundation in California, be given, when funds are available.

SUMMER MUSIC CAMPS, AND SCHOLARSHIPS

National Music Camp

Mrs. M. Cedric Dowling, Chairman of National Music Camp Scholarships, reported that income from the Federation's lodge at Interlochen, Michigan, yielded three scholarships. Winners were as follows: Patricia Ann Sullivan, 18, clarinetist from Los Alamos, New Mexico; Robert William Wallace, 15, pianist and violinist, from Ruston, Louisiana; and Frank Reginald Brown, contra bass and organ player, 17, from Independence, Missouri. Peter Tourin, 16, player of the cello, piano, clarinet, guitar and bassoon, of Bethesda, Maryland, was named the alternate for the Federation scholarship, Mrs. Dowling said.

In the hopes of receiving assistance, 49 young people made inquiries regarding scholarships, and since the Federation was asked to administer a grant of \$1500 for scholarships from the Reader's Digest Foundation, all applicants were considered for both scholarships with the exception of those who definitely applied for the latter, said Mrs. Dowling.

Reader's Digest

Winners for the Reader's Digest Foundation scholarships are as follows: Henry Thomas Grinvalsky, 14, violin, from Stevens Point, Wisconsin; Penelope Ann Peterson, 17, flute and piano from Mason City, Iowa; Richard Calvin ReMine, 15, piano and oboe, from Knoxville, Tennessee; and Edward Berliner Rabin, 14, piano, from Brooklyn, New York. Alternate named was Marcy Kay Johnson, 15, cello and piano, from Aberdeen, South Dakota.

There remains \$180 from the grant of \$1500, Mrs. Dowling said, which will be assigned by the camp to a worthy student.

Camp Meadowmount

Dr. Merle Montgomery, NFMC chairman of Camp Meadowmount, reported that a waiting list of approximately 50 students is compiled each year at this summer home of the Society for Strings. A distinguished faculty from the Juilliard School of Music insures an unforgettable experience for the string student fortunate enough to be accepted. Winner of the 1961 scholarships are Gretchen Anner, Boston, Massachusetts, and Lorraine Messick of Michigan.

Aspen

Mrs. Clay Merideth, Chairman, and Dr. Montgomery, Co-Chairman, announced the winner of the 1961 Aspen Summer camp scholarship. The winner is Paul Polivnick, violinist, a 14-year-old from Pleasantville, New York. Paul is a Junior member of the New York Federation of Music Clubs.

Chautauqua

Dr. Montgomery announced that Mrs. E. D. Gibson, President of the Ohio Federation, was elected chairman of the 1961 Chautauqua weekend and all are invited to come and see "the most American thing in America" next July.

Transylvania

John Paul Galligan of Blacksburg, Virginia, is the 1961 winner of the Hinda Honigman Scholarship at Transylvania Music Camp in Brevard, North Carolina. The announcement was made by Mrs. Louise Young Workman of Charlotte, Chairman of the contest, and Dr. James Christian Pfohl, musical director of the camp.

John, a 12-year-old cellist, is the son of Mr. and Mrs. John Henry Galligan. Major Galligan, the father, is with the United States Army. He has studied violoncello for five years and piano for two.

Eight applicants from five states participated in the contest, Dr. Pfohl said.

MUSIC IN HOSPITALS

Demonstration

Mrs. Gilbert Burrell, Chairman of Music in Hospitals, reviewed the inception of this work in 1944 under Mrs. Guy Patterson Gannett, President of the NFMC at that time. After the war there was a great letdown in interest but the need was even greater. Professional therapists, few in number, needed help. Mrs. Burrell said that resocialization and rehabilitation of the patient are possible goals. Clubs can help in personal service or assistance in financing and contributing to those who can give personal service. Materials are needed such as records, pianos, musical instruments, etc., she noted. State hospitals are poorly equipped in most instances, she said. Merit awards were announced and went to 44 volunteers, ranging from 100 to 1295 hours' service in this biennium under the Federation banner. California, Missouri, and Michigan had the greatest number of hours of service. Wisconsin and Ohio received state awards.

Dr. James Folsom and Mr. Richard Gray were introduced. Fifteen patients from the Veterans Administration hospital in Topeka, Kansas, were brought to demonstrate what volunteers can accomplish with the patients. All were heard in solo or ensemble groups, voice, piano,



Mrs. W. Clay Meredith, President of the Colorado Federation and Aspen Scholarship Chairman, is a happy convention delegate.



The photo exhibit of Inspiration Point Opera workshop at Eureka Springs, Arkansas, at right, and Camp literature were of great interest. From left to right, Mrs. Rutherford Hoppe, Mrs. Charles Pascoe, Chairman of Summer Camps; Mrs. Cedric Dowling, Chairman of National Music Camp scholarships; and Dr. Henry Hobart, Founder and Director of Inspiration Point Opera Workshop.



Panelists from the Music in Hospitals discussion include, left to right, Dr. James Folsom; Mrs. Yonna Scott; Music in Hospitals Chairman, Mrs. Gilbert Burrell; and Richard M. Gray. Dr. Folsom is Clinical Director of the Mental Health Institute at Mt. Pleasant, Iowa; Mrs. Scott is Chairman of Kansas Music in Hospitals Committee; and Mr. Gray is Music Therapist Supervisor at the Topeka Hospital.



Panel members for the "Crusade for Strings" project include left to right: Dr. Henry Bruinsma, Chairman, Ohio State University; Mrs. Frank Coolidge, Vice Chairman, and Mr. George Morgulis, violinist, and Manager of the Kansas City Philharmonic Orchestra.



Education Department panel, left to right, are: Mr. James Peterson, Vice President, MTNA; Miss Gertrude Caulfield, Chairman of the Department; Dr. Edwin Hughes, Executive Secretary of the National Music Council; Dr. Edith M. Keller, Chairman of Music in Schools and Colleges; and Dr. Joseph Maddy, Director of the newly-created Interlochen Arts Academy. All discussed the "Forward Look in Music Education."

and instrumental combinations. One very regressed patient had progressed to the point of playing Chopin's "Waltz in C# Minor," and in a very professional way. When the patients left the room, Dr. Folsom talked on the progress of these patients through music therapy and the tremendous role which NFMC could play, if they would move wholeheartedly into it. He said the need for volunteers to assist is very acute and that any help we can give will be welcome. Dr. Folsom is Clinical Director of the Mental Health Institute at Mt. Pleasant, Iowa, and Mr. Gray is Music Therapy Supervisor.

Federation Program

Mrs. Gilbert Burrell, Music in Hospitals Chairman, reminded delegates that this committee is serving 65 veterans administration hospitals, 100 state hospitals, and many institutions and special hospitals. She said that the film strip entitled "Music in Healing," filmed at Battle Creek Veterans Administration Hospital July, 1960, has been distributed nationwide. Its purpose is to recruit volunteers to this program. The Chairman also reported that the handbook compiled by her, available at Headquarters, and entitled "Healing With Music," has already had a wide distribution, more than 600, she said, and more are being printed. She noted that Ohio gives \$500 annually for new scholarships for study in accredited colleges giving courses in musical therapy, with the state of Michigan giving \$300. She recommended—at this convention—that the National Federation of Music Clubs give \$300 for an annual scholarship. She also recommended that schools of instruction for volunteer workers be set up in each state and that certificates of merit be given by the Federation to volunteer hospital workers giving 100 hours or more. Mrs. Burrell has been one of the busiest Chairmen in the Federation, having attended board meetings in seven states and having made two trips to Washington, D.C., for meetings with the VAVS membership on Communications committee.

CRUSADE FOR STRINGS

Quinteto

A definite musical highlight of the convention was the performance of the Quinteto Hermanos Figueroa from Santurce, Puerto Rico. A group of five brothers, they appeared on the "Crusade for Strings" program Monday afternoon. In addition to the printed program, the group played "Puerto Rican Danza" a composition by their father, Jesus Figueroa. Each member of the group is a competent artist in his own right, with Jose Figueroa as the director. Accompanying the group was Senora Maria Teresa Pico, one of the newest members of the Federation. Senora Pico is special assistant of the Educational Exchange program of the Department of State of the Commonwealth of Puerto Rico. She brought greetings from Governor Munoz Marin of the Commonwealth.

String Crusade Panel

More emphasis on the peculiar requirements of string players in symphony orchestras is needed in music schools and departments, said George Morgulis, Manager of the Kansas City Philharmonic orchestra. He spoke as a panel member at the Crusade for Strings program Monday afternoon during the convention. Mrs. Frank Coolidge, Vice Chairman of the Committee, served as moderator. Other panelists included Dr. Henry Bruinsma, chairman, Director of the School of Music of Ohio State University; and Mrs. Johana Harris, wife of Dr. Roy Harris, the American composer, gifted concert pianist, and head of the piano department at the International Institute of Music, Inter-American University at San German, Puerto Rico.

Mr. Morgulis said that the main concentration in music schools is on general music knowledge and instrument proficiency. He said that more of the specialized techniques of symphony orchestras should be stressed and recommended that more students form more orchestras.

Mrs. Coolidge said that 26 symphonies would be closing the season soon and she urged that Federation members support the training orchestras. The American String congress is most important as it gives opportunity for gifted instrumentalists to perform under ideal conditions and with outstanding teachers of strings or first-chair musicians of the major symphony Orchestras.

Mrs. Johana Harris said that as a result of the International String congress being held last summer in Puerto Rico, there is an accelerated interest in strings and in renting, making, or buying stringed instruments.

Dr. Bruinsma said that there were 158 entries in the "Crusade for Strings" project, with 27 receiving double awards and 53 single awards. He urged that symphony orchestras are building for the future and deserve the whole-hearted cooperation of every National Federation of Music Clubs member.

A special Crusade award went to the Quinteto Hermanos Figueroa of Santurce, Puerto Rico, and to the Inter American University at San German, Puerto Rico, Dr. Ronald A. Pauer, President, for its cooperation in the Second International String Congress held last year at the University.

PUBLICATIONS

A panel discussion, "Federation Communication Through Publications" was most interesting and informative. Miss Lois Winterberg served as moderator with Mrs. O. N. Mathis, Mrs. Paul Moss, Mrs. Phyllis Hanson, Mrs. Ronald A. Dougan, and Miss Christine Reynolds as panelists. A series of charts prepared at Headquarters were displayed to show new publications, circulation growth in both *Showcase* and *Junior Keynotes* in states and regions and nationally.

Miss Winterberg, Editor of *Showcase*, and Administrative Director of Headquarters, reminded members that Communication is one of life's most precious gifts—person to person, community to community, nation to nation, and more pertinently Federation member to Federation member. She reported that since January-February of 1960, we have printed and mailed 38,424 copies of *Showcase* in six issues and 32,755 copies of *Junior Keynotes* in five issues and have printed 238,568 pieces of literature in 1960-61 alone. She said that Federation members are our only salesmen, and literature serves no purpose on the headquarters shelves. She urged wider use of the Publications list so that members may know what is available at Headquarters.

Mrs. Mathis, Chairman of Magazine and Literature Promotion, reported that 11 of the 14 districts within the national set-up have shown gain, one stayed the same, and two have lost ground since April of 1960. She also noted that the all-time high in circulation for *Showcase* was January-February of this year, with a circulation of 5,725.

Miss Reynolds, Administrative Assistant at Headquarters, explained that code numbers were used and that complete records were kept on Kardex. She explained that good records are necessary because in one four-day period Headquarters handled 13,979 pieces of bulk mail, with each of those pieces being handled four times plus tying for mailing.

Mrs. Moss, Departmental Activities Coordinator, explained that the State President's manual, one of the most valuable publications, is handled by the Chairman from her office. She printed it, provided covers, and distributed nearly 400 copies. She explained that the Manual holds the key for Departmental activities and should be the tool for every State President.

Mrs. Hanson, Editor of *Junior Keynotes*, said that the all-time high in subscriptions for that organ was December-January, 1961 with 6,172 subscriptions for that total.

Mrs. Ronald A. Dougan, Chairman of the Editorial Board, reported that *Showcase* is meant to be an "idea" organ and not just the "what happened" variety—that we are striving to keep it readable, informative, up-to-date, lively, helpful, attractive, and of high standard. She asked for ideas and suggestions.

Mrs. Dougan and Miss Winterberg gave a preview of future articles in *Showcase*, and Mrs. Dougan re-emphasized that *Showcase* is first and foremost a Federation magazine, for Federation members.

Miss Winterberg, in the absence of Mrs. Warren Knox, announced the "best customers" awards of merit. They were won by Michigan, Oklahoma, Tennessee, and Texas. The average pieces of literature handled in a day at Headquarters is 469, she said.

In a special drawing made possible by the generosity of Grove's Dictionary of Music and Musicians and the International Library of Music, two winners were determined: Mrs. Ronald Dougan won a gift set of Grove's Dictionary and Miss Nielsine M. Nielsen, Iowa State Junior Festival Chairman, won a gift set of the International Library of Music.

EDUCATION

Miss Gertrude Caulfield, Chairman of the Education Department, said that many gains had been made in that department during the last biennium, naming as some a wider variety of music—good music—being used. She also said that greater use of choral groups, ensembles, choirs, and symphonic organizations to build better programs was noted, as well as yearbooks with originality and better planning. Also more clubs were observing the Parade of American Music during February. She expressed the hope that more states would name a Chairman of Education and that the Chairman would feel that she had an important part in that state. She recommended 11 new books for possible use as a course of study. Among them are "The Magic of the Opera" by Mary Ellis Peltz; "Portrait of a Symphony" by Constantine Manes; "Folksongs and Footnotes," an International songbook with Theodore Bikel, editor; "Copland on Music" by Aaron Copland; and "Songs of the Civil War" by Erwin Silber.

Music in Schools and Colleges

Miss Edith M. Keller, Chairman of Music in Schools and Colleges, reported that she had received answers to a questionnaire she sent out earlier this year to all state music chairmen and regional, district, and state Presidents. It was an attempt to see how closely music clubs are working with the schools. She reminded Federation members that every state has a state music education association which is a part of the Music Educators National Conference, which, in turn, is the largest division of the National Education Association with the exception of the Classroom Teachers. Music is considered an important part of the total program of education and given recognition by the NEA. (Miss Keller has a detailed report from each of the states, and if you wish to know just how your state compares with other states, she urges you to write her for that information. She also has a complete file of the name and address of the supervisor in your state or the name of someone to contact if there is no state supervisor.) Miss Keller also recommends the recent publication of the NEA and the MENC, "Music for the Academically Talented Student." It can be secured, she said, from the Music Educators National Conference, 1201 Sixteenth St., Washington 6, D.C.

Leadership Training

Mrs. Ada Holding Miller, in her report on Leadership Training, said that she had few requests for assistance.

Mrs. Miller recommended the Orientation booklet compiled by Mrs. R. E. Wendland of Texas as being especially helpful. It is available at Headquarters.

Club Rating

Arizona won the top rating in Senior Clubs with 384%, reports the Chairman, Mrs. Harry J. Shonts. Florida is second with 365% rating and Idaho third with 311%. Twenty-five states, said Mrs. Shonts, reported an average of 131%, with the three states mentioned above as having over 300%. Arizona received the monetary award given by Mrs. Shonts for the state having the highest number of clubs reporting.

Two clubs deserve special mention, observed Mrs. Shonts: the Miami Music Club, with 2,359 points; and the Coral Gables Music Club, with 1,728 points.

Texas led the nation in 100% clubs, with 39; North Carolina took second place with 32.

Mrs. Shonts recommends that states arrange to give certificates to all 100% rating clubs. Mrs. Shonts has a copy for such a certificate if State Presidents wish to do so.

"Forward with Education" Panel

Miss Gertrude Caulfield served as moderator for the Educational panel, "Forward—with Education on all Fronts." Miss Caulfield said that in this scientific age, we must not throw out the humanities nor the arts, but rather must we build the arts to suit present-day needs and trends, for these are also the signs of civilization and may well be the key to a more beautiful and pleasant future than we have been able to imagine or conceive. She reminded the delegates that we have been passing through an era of great unrest and readjustment but that now we are settling down to a more rational way of life—and, she asked, what is the rôle of the Education Department in these passing scenes? Members of the panel discussed these various roles. Participating were Dr. Joseph E. Maddy, Director of the National Music Camp, Interlochen, Michigan, and the newly created Interlochen Arts Academy; Mr. Edwin Hughes, New York City, Concert Pianist, Teacher, Executive Secretary of the National Music Council; and Mr. James Peterson, Vice President, Music Teachers National Association.

Mr. James Peterson reminded his listeners that the Music Teachers National Association is the oldest and certainly one of the most influential and deeply respected organizations of music teachers in the United States. He said that it is youthful, growing, developing, and ambitious. Its objectives are to promote the advancement of musical knowledge and education through discussion, investigation and publication. MTNA has encouraged the certification of the private music teacher by the State Music Teachers Associations, and at this time 16 of the 36 affiliated state associations have some form of certification.

INTERNATIONAL MUSIC RELATIONS

The International Music Relations dinner was elegant in every respect. Table decorations were of the 50 states, the Commonwealth of Puerto Rico, and countries all over the world—with the 50-star American flag flying.

Mrs. Bullock presided, Mrs. Clifton J. Muir, National Vice President, was master of ceremonies, and Mrs. Harry Allen, President of the host state, Arkansas, also served.

Howard University Choir of Washington, D.C.

Warner Lawson, Director, was the recipient of the \$1,000 award for the person or organization that most increased the appreciation of American music abroad. The choir made an 80-day tour of South American countries last year. Judges were Paul Creston, Dr. Herman Neuman and Wilfred Pelletier, all of New York City. Miss Elsie Sweeney, Chairman, made the announcement.

Mrs. Edwin Sullivan, distinguished accredited Representative to the United Nations, served as moderator for the panel discussion on "Music in World Affairs." Panelists were Dr. Joseph E. Maddy, founder and director of National Music Camp; Mr. Harold Boxer, chief of the music branch of International Broadcasting Services of the "Voice of America"; Mrs. Jouett Shouse, Chairman of the President's Music Committee, People-to-People Program; Mr. Oliver Daniel of BMI; and Mrs. Sullivan.

Mr. Boxer said that the American image is rosy as seen through the eyes of foreigners and that if our culture were reduced to figures it is very impressive but that real culture must be judged by its worth and not figures. He said that our greatest need is to make the world aware of our values. He outlined the program of the People-to-People program and reminded the delegates that programs must be balanced and must be of American composers, summer festivals, church music, and other varied music. These programs are broadcast to 80 countries, with approximately 200 million people reached. He said that a film on the National Music Camp at Interlochen had just been completed.

Mr. Daniel of Broadcast Music, Inc., noted that our first consideration must be to the composer and he urged Federation members to provide more occasions for American compositions to be heard.

Mrs. Shouse expressed appreciation to the Federation for its participation in the "Salute to Mexico" as urged by former President Eisenhower and also for the great response to requests for records to be shipped abroad. This committee, Mrs. Shouse said, has contact with 96 countries. She reminded the delegates that the International calendar of musical events would soon be available for distribution.

Dr. Maddy said that, if we believe in the power of music to promote international peace and world friendship, we must unite to crystallize this belief into militant action—that we must work as hard for peace as we are now working toward another war. He reminded his audience that the six leading Russian composers who were sent to America on a goodwill tour last year made the statement that: "If our governments could get along together as well as our musicians, there would be no cause for war." He said that when the University of Michigan band arrived in Moscow recently, 30 of their instruments were left behind and members of the Moscow Symphony Orchestra lent them their instruments so that the concert could go on—and he reminded listeners that a wind instrument is as personal as a toothbrush. He also said that the performing arts have become the biggest business in the world—that no scientist had ever earned as much as Jascha Heifetz, who received as much as \$3,000 for a two-hour concert. And what business executive ever received as much for a day's work as Picasso, who commands up to \$40,000 for a painting he can compete in one day? Dr. Maddy outlined the plans for the Interlochen Arts Academy scheduled to open in September, 1962.

Miss Sweeney presented awards of merit to the Virginia Federation for its UNESCO program; to Colorado Federation for its "Salute to Mexico" program; and to the Michigan Federation for its UN Day Observance.

United Nations Report

The report of our accredited representative to the

United Nations is of such significance, that we herewith print it in full:

"When the U.N. came into being, Mrs. Marie Morrissey Keith, President of the National Federation of Music Clubs, had the gifted vision to request and acquire an official accreditation to the United Nations for NFMC.

"Each succeeding National President has supported the U.N. and kept a constant vigilance on World Affairs and the role music could play in creating better understanding among the people of the world. Your representative to the United Nations was at Hunter College where the Universal Declaration of Human Rights was initiated and was in Paris at the Second General Assembly of the U.N. in 1948 when the Universal Declaration of Human Rights was signed. I mention this to focus your attention on Article 27, of the Universal Declaration of Human Rights which states: 'Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts, and to share in scientific advancements and its benefits.' This is one medium through which the U.N. expresses the cultural image of the world.

"Each year since the signing of the Universal Declaration of Human Rights, music has been the honored medium used to celebrate U.N. Day and Human Rights Day at the United Nations Headquarters and simultaneously in Paris and Geneva. Major symphony orchestras from the U.S. and abroad have participated in their broadcasts. Ambassadors from 99 countries and other officials and guests assembled at the United Nations, listen to these concerts, which are televised in the U.S. and broadcast by radio and transcription to many countries and territories throughout the world. In the first of these broadcasts, our own Federation award winner, Nan Merriman, was a participating artist.

"The National Federation of Music Clubs has for the past 14 years presented its own United Nations Day program broadcast over WNYC on 'Hands Across the Seas.' The Presidents of the National Federation of Music Clubs have come to New York to participate on these programs, and Dr. Herman Neuman, a Federation member, emcees these broadcasts. During these years guest artists from many parts of the world have enriched our programs.

"We have been privileged and honored to have had four Presidents of the General Assembly of the United Nations and ambassadors from 11 countries participate in these programs. This participation is indeed a significant tribute to the stature of the National Federation of Music Clubs in the United Nations.

"In the time allotted to me, it would be impossible to tell you of the splendid work done for music by the U.S. Committee on UNESCO and the National Music Council. In justice to you, I would urge you to read the National Music Council Bulletin.

"In the international field, a Bulletin 'World of Music' by the International Music Council could broaden your horizon on the developments of music in the world.

"There are two important music festivals convened at this time. One is the Inter-American Music Festival, being held in Washington, D.C. Every effort is being exercised to establish the fact that music is a medium unexcelled in creating good will among people. A feature of this conference is the unusually large number of commissioned works by composers of this hemisphere. Three orchestras will participate, Mexican, C.B.S., and the National Symphony. The second is a world conference and International Music Festival which is convened in Japan. This conference will further implement one of UNESCO's major projects which is to create a better understanding between East and West. Meeting at this conference are composers, performers, historians, musicologists, and specialists from many parts of the world. The aim of the conference is to afford the delegates an opportunity to meet and discuss a wide variety of topics which are of vital interest to East and West.



A lucky thirteen gathered for the International Music Relations Dinner at the Convention. Seen left to right, are Hans Schwieger, Conductor, Kansas City Philharmonic; Mrs. Jouett Shouse, Washington, D.C., Chairman of the President's Music Committee, People-to-People Program; Oliver Daniel of BMI; Mrs. Bullock, NFMC President; Mrs. Edwin Sullivan, our accredited Representative to the United Nations; Mrs. Clifton J. Muir, NFMC Vice-President; Harold Boxer of the "Voice of America"; Miss Elsie Sweeney, Chairman, International Music Relations Department, and American Music Overseas award; Dr. Edwin Hughes, Executive Secretary of the National Music Council; Dr. Joseph Maddy, Director of National Music Camp at Interlochen; Mrs. Ronald A. Dougan, Chairman of the American music department and member of the Executive Committee of the People-to-People Program, President's Music Committee; Dr. Herman Neuman, Music Director of WNYC, New York City; and Mrs. John Alexander Jardine, Past national president. Not shown is Mrs. Harry Allen, President of the Arkansas Federation, host group for the dinner.



Judges for the Young Artist Auditions confer preceding the 1961 auditions. Shown, left to right: Front row, Johana Harris; Mrs. Naomi Reynolds, Chairman of the Auditions; Miss Meribah Moore; and Harry Salter. Back row, Dr. Walter Ducloux, James Caesar, Robert Marsh, Edwin Gerschefski, and Dr. James Christian Pfohl. Not in the picture are Wiktor Lobunsky, a piano judge, and Dr. Herman Neuman who judged in the Strings.



Mrs. Vernon L. Venman, Chairman of Young Artist Presentations, is happy, and indeed, she should be for she had just presented two former Young Artist winners in concert at the convention. Mrs. Venman, extreme right, is shown with Sylvia Rosenberg, violinist, winner in 1957, and William Masselos, 1947 Young Artist winner in piano. Mrs. Bullock, second from left, also seems to be well pleased. Evelyn McGarrity, 1957 winner of voice (not shown), was presented Wednesday morning.



Two Federation friends get together to welcome Mrs. H. L. Cliburn to the Honors Banquet. Left to right, Miss Marie Hurley, chairman of Legislation department; Mrs. Cliburn, Van's mother; and Mrs. Paul Moss, coordinator of departmental activities.

"The conference is divided into two groups: The first will discuss the most important classical tradition in Asian Music. Their concern is to ascertain if Western music has permeated the eastern life to the extent that today some of their traditional music may be in danger of distortion or even possible disappearance. It is indeed interesting to note how 20th Century Music in the West has revitalized itself by the adoption of Eastern scales and rhythmic concepts, and how Western music has permeated the Eastern life. At the U.N. headquarters a major symphony played a memorable concert which was an example of how the Western and Eastern idiom blended together harmoniously.

"The second group is concerned with the solution of the problems of contemporary music, written in the Western idiom. They are studying all its styles and developments up to and including multiple row and electronic composition. They are discussing how and if these technical advances in the West have led to artistic rigidity. They are hoping that such discussions will expose the value of both musical civilizations. This group of experts will reassess values and bring vital revision where necessary. Lastly, they will discuss the modus operandi of contributing to and assisting each other. Japan was chosen for this all-important conference, because it is the only country in the world where both Eastern and Western music have reached a simultaneous degree of development.

"The attention of the world is now focused on the continent of Africa in their year of great emergence and the admission of many countries into the U.N. We shall confine our perspective to the field of music, knowing that music expresses more than rhythm and harmony. A distinguished musicologist has expressed his views about music of the African continent. He is Dr. C. O. Vander Plas, a technical assistance expert, who made a socio-economic survey in the region of Gambia, Africa. In his technical assistance work he spent much time in the villages identifying himself with the people and learning their customs, needs, ways of thinking, religions, and philosophies. In this survey of fact-finding he was able to give invaluable advice in the whole socio-economic field. During this time he studied songs and dances of the Gambia tribes. Recordings made by the BBC copyright fees, benefiting from the new copyright convention, are to be given to the Gambian people.

"Music of the Mandingka tribes is of great variety and beauty, and is pure. The music though African is completely un-Negroid. The Mandingka are Moslems and Arabic is the respected language among them. Dr. Vander Plas' ability to speak Arabic and his studies of the Koran helped in winning their confidence. Strangely, there is no influence of the Arab tone scale, even though some of the songs contain Arabic words. The dance music has such an absence of the African feature that the people must have borrowed their ritual music from another people. There is some indication that remnants of Ancient Greek and Greek-influenced music must have been preserved in Gambia. Studies are being made in Centro study in Rome to determine the character of the music.

"In contrast to this music there is one of African fibre. In London on World's Prayer Day, the BBC broadcast to Africa the first African Mass. This Mass was composed by an African and presented for the first time the use of the tom-toms in the Mass. Both of these present a pattern of culture and a channel of progressive civilization in this vast African continent.

"In this day and age, when flashes of light cross the sky and we know not whence they come or where they go and the age of the space man is around the corner, there is an ever-present concern that the arts and humanities will be overshadowed by the vast scientific developments. Music

is an art that commands a harmonious blending of mind and spirit and comes to full fruition in the peace and spirit of man's soul.

"As I speak to you tonight and look into your faces, I can see and feel the possibility of a vast contribution, each in your own way, to the spirit, the dedication, and the purpose of music which will sustain its pre-eminence in the minds of men."

LEOPOLD SIMONEAU

Through the generosity of one of our most beloved members, Mrs. Robert W. Roberts, convention delegates were privileged to hear the Canadian tenor, Leopold Simoneau, following the International Music Relations Dinner on Tuesday evening.

Both Simoneau and his wife, Pierrette Alarie, are distinguished artists. Since 1947 both have been active as recitalists in Europe and in this country. He won a Montreal Symphony award, then studied in New York and in Philadelphia. He has been the leading tenor for the Vienna State Opera company and Teatro Colon, Buenos Aires. Mr. Simoneau is under management and is a recording artist for Angel, Epic and Westminster records. His poised and relaxed figure on stage combined with dignity, musical sensitivity and precise control of every tone and phrase, and his mastery of finely spun head tones drew many bravos.

"DON PASQUALE"

Monday evening convention delegates were privileged to hear the opera, "Don Pasquale," a comedy sung in English and composed by Gaetano Donizetti, presented by the National Opera Company, founder of which is A. J. Fletcher, Raleigh attorney and businessman and NFMC National Opera Chairman. This was the 800th-plus performance for the company in 12 years.

The cast included William Harvey, bass, the comic Pasquale; David Witherspoon, tenor, as the nephew; and Alec Dantre as Dr. Malatesta, the baritone. Objectives of the company are to stress intimate opera sung in suitable English translations to help young artists to achieve professional careers.

YOUNG ARTIST PRESENTATION

Mrs. Vernon L. Venman, Chairman of Young Artist Presentation, expressed the hope that each state will name a Young Artist Presentation Chairman in this next biennium. There are at present 29 states with a Chairman, she said. She announced that all information on Young Artists is now in the office of the Presentation Chairman and that any requests should come to her. In the biennium just closed, 32 engagements have been secured for Young Artist winners through her office. This is good but not good enough, Mrs. Venman declared.

A total of 15 states reported by the deadline April 1, and they were honored. They include Arkansas, Indiana, Maine, Maryland, Massachusetts, Michigan, North Dakota, Oklahoma, Ohio, Pennsylvania, Rhode Island, Utah, Virginia, Washington, and Wisconsin.

A double ribbon award went to Ohio with 69 engagements for the winners. Single ribbon awards went to Indiana, 29 engagements; Michigan, 26; Virginia, 23; and Rhode Island, 20.

Individual clubs were cited for having engagements. Double ribbon awards went to the Tuesday Musicaire Club of Detroit for 22 engagements, and the Thursday Morning Musicaire of Roanoke, Virginia, for 20. Single ribbon awards went to Indianapolis, 15; Treble Clef of Beloit, 14; Music Club of Baltimore, 14; Cincinnati Music Club, 14.

And of course, the highlight of Mrs. Venman's report was the presentation of the three Young Artist winners

of the 1961 auditions in concert Wednesday evening of the Convention. (See story on page 58.)

MUSIC SERVICE IN THE COMMUNITY

Mrs. W. S. Shaw, Fargo, North Dakota, Chairman of Music Service in the Community reminded delegates that a large percentage of the world's population has an innate desire to seek what is termed the "cultural things of life." She also said that music is the fourth great material want of human nature, the first three being clothing, food, and shelter. She expressed the hope that the Department may more thoroughly unite, inspire, enlighten, and encourage Federation members to rededicate themselves to the task which is theirs. She also said that the Federation is vital, not static; that it is a movement, not a stationary organization; and that progress of the organization depends largely upon voluntary service and cooperation and interest of all the members.

Choral Music

Choral Music has reached an all-time high in programs for February Parade and National Music Week programs, said Mrs. Shaw. All-state choruses for state conventions have been the rule rather than the exception but more can be done, she said, as choral groups are encouraged to sing motets, madrigals, anthems, folk arrangements, ballads, opera and choral ballet, canons and rounds, oratorios, standard and non-standard works.

National Music Week

Mrs. Stanton Huber, Chairman of National Music Week, announced that the Hammond Organ Company has produced a film on National Music Week, featuring Mrs. Bullock, which will be mailed to 150 TV stations, including those in Alaska and Hawaii. A list was attached to mimeographed copies showing the stations in the various states which will have this film available. She called attention to the National Music Week brochure, of which 16,000 have been mailed, and urged program chairmen over the country to use it for suggested material. She said that 1300 newspaper clippings were gathered from last year's celebration. She reminded delegates that the theme for this year's celebration is "Let's Make Music—Around the World" and that President Kennedy has added his good wishes to the observance, with an appropriate proclamation.

Audio Visual

Music clubs are keenly alert to the potentialities of the mass media, and are making their opinion known with vigor to officials of radio, television, and films, according to the results of a survey conducted by Chairman Miss Quaintance Eaton. Members of the Federation, she said, are becoming more articulate in expressing their approval or condemnation of programs, thus employing the most certain weapon against bad taste.

The questionnaire was sent to all State Presidents, with the request that it be passed on to the Audio-Visual Chairman and Club Presidents. Eight states complied and from nine others came reports from individual clubs. Altogether, 92 clubs reported. Many clubs gave large figures in the category of letter or postcard writing, the highest being 130 letters from one club. Other facts revealed by the reports show that 36 clubs presented radio programs; 17 were responsible for television programs; 17 participated in the Look-Listen project of the Better Broadcasts Council; 9 supported a motion picture; and 29 communicated

with local media in behalf of the NFMC Parade of American Music.

Certificates of merit for their excellent reports went to five clubs: the Tuesday Music Club of Lakeland, Florida, which presented 20 radio programs and wrote 130 letters; the Miami Music Club, which was active in all ways except the Look-Listen project; the Hawkinsville, Georgia, Music Club which sponsored a radio program every Sunday; the Saturday Musicales of Owensboro, Kentucky, which presented 63 radio programs and approached 60 for the Parade of American music; the Cadillac, Michigan, Philharmonic Club, which gave 76 radio programs and one on television.

In addition, Miss Eaton said, the New Jersey Federation of Music Clubs in Union, reported active interest from radio and TV in their programs throughout the state; and the Ohio Federation declared that 18 clubs had participated in the Look-Listen project. This state is citing WRFD in Worthington for Young Artist Presentations, and a North Carolina report showed 349 radio programs, 10 television programs, and 243 letters written.

"New Horizons for Government and the Arts," a tape recording of a broadcast heard recently over Station WBAI in New York, was offered as a program service to the clubs by Miss Eaton. Participants in the tape recording are Dr. Carlton Sprague Smith, musicologist; Martha Graham, dancer; Peggy Wood, actress; and Lloyd Goodrich, Director of the Whitney Museum; with Harold Weston, painter, and chairman of the National Council on the Arts and Government, as moderator. This tape is free, said Miss Eaton, and will be sent upon request to the Chairmen. Particular stress was also laid on the series of films for TV, featuring Pablo Casals in master classes and issued by the National Educational Television and Radio Center in New York. There was no time to show the film so Miss Eaton hopes that the clubs will call the series to the attention of their local TV stations.

For information about the tape recording, "New Horizons for Government and the Arts," or to receive a tape directly, you may write Miss Quaintance Eaton, 117 West 57th St., New York 19, N.Y. postage prepaid. Return postage should be paid by the club or individual.

At the conclusion of her report, the chairman introduced Mr. S. M. Chartock, who explained his new project, the making of five Gilbert and Sullivan films, as a possibility for Ways and Means of the Federation.

Since the Board of Directors approved a Resolution of the Ways and Means Committee wherein the Federation will sponsor and promote the sale of tickets to the performances of the five Gilbert and Sullivan motion pictures in color produced by S. M. Chartock, as a new medium of Fund Raising for our Scholarship Funds, both locally and nationally, we print details here:

Mr. Chartock, one of our members, has been producing and directing his famous S.M. Chartock Gilbert and Sullivan Co. since 1934. Critical notices have hailed his company as the best, including criticisms which state "surpasses English (D'oyly Carte) Troupe." There can be no higher praise. Many excerpts of the critical notices are available for examination by our entire membership as part of the New York State Federation Achievement book.

On Wednesday, April 26, 1961, when Mr. Chartock addressed the convention, he told about his previous productions, including his last company to tour America, which was headed by Martyn Green, Ella Hallman and Robert Rounseville, as well as the five films: "The Mikado," "The Pirates of Penzance," "H.M.S. Pinafore," "Iolanthe," and "Patience," which will be full length and in color.

The musical sound track, under the direction of Lehman Engel, will be sung by top Stars of the Metropolitan Opera Company.

The fund raising plan is simple, with two alternatives:
1. The local clubs will sell tickets to the performances at

the regular box office prices and receive a discount which shall accrue to their scholarship funds. 2. Free Premium Admission tickets will be available from Commercial Sponsors, which club members will be able to get in exchange for purchases from the Sponsors. These can give the Clubs the full box-office price for their funds.

Under the first plan additional allowances shall go to the National organization for their cooperation as outlined in a formal agreement.

Most important, his professional organization will supervise and guide our promotional activity and sales campaign, so that we can achieve maximum results. This will be in addition to his regular advertising and promotion campaigns for the general public.

It is indeed an exciting and challenging project, because it is simple for us, when taking advantage of the professional know-how to raise large sums of money in a field of good music, most entertaining, with stories and dialogue absolutely clean, and a strong appeal to many of all ages.

Further and more complete details will be in our next issue.

WNYC Broadcasts

Three "big" projects are among the duties of the National Chairman for WNYC, Mrs. Marion Morrey Richter reported. The Federation bimonthly series of concerts over the station, the annual Parade of American Music held in February and presented in concert form at the Donnell Library Auditorium in New York City; and assisting Mrs. Edwin A. Sullivan, the Representative to the United Nations, in arranging the annual "Hands Across the Seas" broadcast on UN day in October. The Chairman strives to maintain the high musical standards set by those formerly in charge of the broadcasts and the Federation's continued policy of featuring winners; and those who have ranked high in the Federation's local, state, and national auditions and contests are presented. American music is stressed, Mrs. Richter said, and occasionally youth programs are featured.

Mrs. Richter was especially pleased with the March, 1961, broadcast featuring the Juilliard Opera Theatre, Frederic Wa'dman, Director. Guest conductor was Granville English, a scene from whose opera, "Beyond the Swamp," was presented by that group. She said that among the performers this season have been McHenry Boatwright, baritone, and National Young Artist winner of 1957, who sang selections by Dello Joio, Copland and Barber.

Mrs. Richter urged that clubs throughout the country increase their own "radioactivity" and present programs over their own radio stations; she further suggested that some funds be allocated for the taping of outstanding events on the Federation's broadcast series. For nominal sums, permanent records may be acquired of memorable performances for rebroadcast and other use by Federated clubs.

PAST PRESIDENTS CITED

Four Past National Presidents received citations at this convention. Present to receive them were Mrs. John Alexander Jardine of Fargo, North Dakota, President from 1933-37, and Mrs. Ronald A. Dougan of Beloit, Wisconsin, President from 1955-59. Miss Gertrude Caulfield received the citation for Mrs. Ada Holding Miller, President from 1951-55, who was not able to be present, and Mrs. Lyman Dawson received for Mrs. Royden James Keith, President from 1947-51, who also was not present.

In presenting the citations, Mrs. Bullock paid tribute to these distinguished and honored Past Presidents whose leadership has ever and increasingly forwarded the cause

of music and the level of culture at home and abroad. She urged members to rededicate themselves to serve mankind through the instrumentality of music.

Mrs. Jardine, President from 1933-37, during her administration made every effort to harmonize all musical forces into one large chorus so in tune that no discord could enter, said Mrs. Bullock, as she presented the award. During her administration the Young Artists Placement Bureau was established; folk music festivals were begun; coast-to-coast broadcasts of Federation programs were inaugurated; a new system of business administration was started; a National Headquarters was established and maintained under paid management; and the Student Division of the Federation was developed.

Mrs. Dougan, serving from 1955-1959, instituted workshops at state, district, and national meetings to educate the membership on the scope and variety of Federation work, with a place for everyone since "the wind speaks not more sweetly to the joint oaks than to the least of all the blades of grass." During her administration an Orientation brochure was published; Vocational Guidance was inaugurated; the Crusade for Strings project was initiated; the by-laws were rewritten to include a raise in dues; a Federation Archivist was appointed; the \$1000 award for achievement for American Music abroad originated; the appointive office of Chaplain was created; Opera became a full department; the Young Artist Award for Man's Voice began; Junior and Student Past Presidents Assembly was created; and the Federation assisted the President's People-to-People Music program.

Mrs. Keith, in absentia, was honored as serving from 1947-1951. She was instrumental in having the Federation archives placed in the Library of Congress; the first President's Manual was produced; the Hymn of the Month was inaugurated; the first Federation citations were awarded; the Student and Junior Division scholarships were augmented; a business office was established in New York City; "Musical Packages to Europe" were given. International Music Relations was expanded to a full Department; the size and contents of *Music Clubs Magazine* were changed. More than 1175 new and reinstated clubs were added to the Federation.

Also honored in absentia, Mrs. Ada Holding Miller served from 1951-1955. During her term, an increase of awards to Young Composers was made; the Marie Morrisey Keith and the Anne Gannett Scholarship Funds were established; the Parade of American Music project was inaugurated; Young Artist winners were given a managerial contract; a headquarters committee was appointed to assist in better functioning of the business office; funds were made available for travel of the Regional Vice Presidents, and a general mobilization of the federation in support of bills in Congress was held.

MUSICAL FIGURES CITED

Eleven nationally-known musical figures were presented citations Wednesday evening at the close of the 31st Biennial Convention. Cited were Leonard Bernstein and Mme. Rosina Lhevinne and the Orchestra of America, Richard Korn, Conductor, all of New York City; Dr. Jack Frederick Kilpatrick of Dallas, Texas, and Dr. Kermit Hunter of Hollins College, Virginia, an author-composer team; Mr. and Mrs. Henry S. Drinker of Philadelphia; and Meredith Willson of Los Angeles.

Presidential citations went to Mr. Ray Green, Dr. Edwin Hughes and Mr. Stanley Adams, all of New York City.

Mr. Bernstein is conductor, composer, and piano soloist and is well known for his Youth Concerts. Mme. Lhevinne, now 80 years of age, is a distinguished musician and teacher of great pianists, among them Van Cliburn, John Browning



Two of the four past National Presidents receiving citations were present to accept. Mrs. John Alexander Jardine, Fargo, North Dakota, is being presented with her citation by Mrs. Bullock. Mrs. James Alexander, Chairman of Citations, and Miss Clara Tatley, who assisted, are shown discussing the awards. Mr. C. Arthur Bullock is seen at lower right.



Mrs. Bullock presents a citation to Mrs. Ronald A. Dougan, immediate Past President. "Ron" shares her pleasure with his usual aplomb. Miss Gertrude Caulfield accepted for Mrs. Ada Holding Miller and Mrs. Lyman Dawson accepted for Mrs. Royden James Keith.



Ray Green, whose "Sunday Sing Symphony" was premiered at the convention, receives a NFMC Presidential citation from Mrs. Bullock. His wife, May O'Donnell, looks on.



Accepting the citation for the Orchestra of America is Richard Korn, Musical Director. The presentation had been made previously at Carnegie Hall but Mr. Korn chose to attend the convention and to again receive it "in person".



Dr. Edwin Hughes, Executive Secretary of the National Music Council, receives a citation from the National Federation from Mrs. Bullock at the Honors Banquet.



Mrs. Henry S. Drinker accepts the citation for her husband and herself. Mrs. Bullock is making the presentation.

and James Mathis and Mr. Korn received the citation for the great contribution that the Orchestra of America has made to the cultural and musical life of the United States.

Dr. Kilpatrick and Dr. Hunter, an author-composer team, are co-producers of at least seven outdoor musical dramas, among them, "Unto These Hills," in Cherokee, North Carolina. Dr. Kilpatrick is composer-in-residence at Southern Methodist University and Dr. Hunter, poet, playwright, and musician, is on the faculty of Hollins College. Mr. and Mrs. Henry S. Drinker founded the Drinker Choral Library which is now housed in the Philadelphia Free Library. Meredith Willson, conductor, composer, and author, was cited for his great contribution to the world of Broadway shows including "The Music Man." He is the author of several books, among them "And There I Stood with My Piccolo".

Mr. Ray Green, composer of "Sunday Sing Symphony" and many other compositions, heard his composition performed on Friday evening by the Kansas City Philharmonic, Hans Schwieger conducting, with choreography by May O'Donnell and her dance company.

Dr. Edwin Hughes, pianist, lecturer, and teacher is Executive Secretary of the National Music Council. He also serves as administrator of the Ford Foundation grants to place young composers in secondary school systems.

Mr. Stanley Adams was cited for his contribution to music as President of the American Society of Composers, Authors and Publishers, and for his help in the recently-created series, "The Best from Interlochen" heard on the NBC network.

Mrs. James Alexander, Chairman of Citations, presented the candidates to Mrs. Bullock who awarded the citations. Miss Clara Tatley assisted.

Accepting for Meredith Willson was Wayne Dallard, producer of "The Kansas Story," a centennial pageant for which Mr. Willson wrote the music. (The composer was occupied in Hollywood with the film production of "The Music Man" at Warner Brothers Studios.) Accepting for Dr. Kilpatrick and Dr. Hunter was Mrs. Blant Burford. Mr. Walter Kramer accepted for Stanley Adams and Wiktor Labunsky accepted for Mme. Lhevinne. Dr. Herman Neuman accepted for Leonard Bernstein.

NFMC CITED

Dr. Edwin Hughes, Executive Secretary of the National Music Council, presented a National Music Citation to the National Federation of Music Clubs at the Honors Dinner in Kansas City. The citation was given "In recognition of its distinguished, long continued and effective service to American music and musicians, through pioneering encouragement and steadfast support of United States composers; through the discovery of and assistance to gifted young American performers in its biennial contests; through the annual 'Parade of American Music' every February; through its awards for the performance of American music overseas; through its many scholarships and its promotion of string playing among young musicians; and through the championing in general of the welfare of music and musicians in the United States."

Dr. Hughes presented the citation for Dr. Howard Hanson, President of the National Music Council, who could not be present. It was accepted by Mrs. Bullock, and the Past National Presidents, Mrs. Jardine and Mrs. Dougan.

YOUNG ARTIST AUDITIONS

Three young musicians won the Young Artist Auditions Tuesday. The report was made by the Chairman, Mrs. Naomi Reynolds. They included Tiberius Klausner, violinist, of the Kansas City Philharmonic; William Alton, pianist, from Greensboro, North Carolina; and Shirley

Verrett-Carter, mezzo-soprano, of New York City. Each received the \$1,000 check given by the NFMC in ceremonies held Wednesday evening of the convention and were presented in a concert that same evening. Judges were Dr. Walter Ducloux, Los Angeles; Edwin Gerschefski, Athens, Georgia; Dr. James Christian Pfahl, Charlotte, North Carolina; Robert Marsh, Chicago; Miss Meribah Moore, Lawrence, Kansas; James Caesar, Wichita, Kansas; Mrs. Roy Harris, San German, Puerto Rico; Wiktor Labunsky, Kansas City; and Harry Salter, New York City.

Tiberius Klausner was born in Arad country of Rumania. He studied at the National Academy of Music, Budapest, Hungary, at the National Conservatory of Music in Paris, France, and with Ivan Galamian at the Juilliard School of Music, New York.

William Alton is 24 years old, studied at Auburn University in Alabama and with Edward Kilenyi, school of Music, Florida State University at Tallahassee.

Shirley Verrett-Carter is 30 years old and has studied at Juilliard with Mme. Marion Szekely-Freschl. She has been engaged for the Los Angeles International Festival in June and was a winner last summer in the Young Musicians Foundation "Debut Night in the Hollywood Bowl."

Supplementary Awards

Mrs. Ronald A. Dougan presented the Theodore Steinway award, given in 1959 as a memorial by Van Cliburn, to James Mathis, pianist, of Houston and New York City. Mathis was a finalist in the Young Artist Auditions. Mrs. H. L. Cliburn, mother of Van, was present at the awards dinner. The \$1,000 award may be used for a Town Hall recital. Mathis and Van are close friends, both having grown up in Texas, where James Mathis is a Dealey Award winner. (Just as we go to press, we hear that the James Mathis debut concert is set for January 17, 1962, in Carnegie Hall.)

Mr. Harry Salter, noting that he had entered and lost so many contests, presented his awards to Miss Elizabeth Fischer of Milwaukee, mezzo-soprano, finalist woman's voice runner-up, and to Miss Lois Pachucki, New York, pianist, semi-finalist. Mr. Salter, a benefactor of the Federation, was the producer of the former television programs, "Name That Tune" and "Stop the Music."

Miss Pachucki won the scholarship given by Inter American University in San German, Puerto Rico, for a two-week recording workshop there. Mrs. Roy Harris, Head of the Piano department at the University, and a concert pianist in her own right, made the presentation.

Dr. James Christian Pfahl of Transylvania awarded the paid solo appearance at the camp this summer to William Alton, the Young Artist piano winner. Tiberius Klausner received an engagement with the Kansas City Philharmonic, presented by Hans Schwieger.

NOMINATING COMMITTEE

The Nominating Committee, Mrs. I. K. Saltsman, Chairman, and Mr. Phillip Plank, Secretary, submitted the names of 11 members-at-large to the voting delegates at the convention. Submitted were Mrs. C. Arthur Bullock, Pennsylvania; Mrs. Blant Burford, South Carolina; Mrs. Harry A. Combs, Ohio; Mrs. Phyllis Latons Hanson, Massachusetts; Mrs. Frederik Marin, Michigan; Mrs. Paul A. Moss, Texas; Mrs. Ernest A. Nelson, Oklahoma; Mrs. Charles A. Pardee, Illinois; Mrs. Robert W. Roberts, Florida; Mrs. Helen Crowe Snelling, Washington; and Mrs. Harry Spradling, Missouri. Three nominated from the floor included Mrs. Charles Pascoe, Arizona; Dr. Merle Montgomery, New York; and Mrs. J. B. McKay, Kansas.

Other members of the committee included Mrs. W. M. Griffith, Mrs. Rutherford Hoppe, Mrs. Doris Allbee Humphrey, Mrs. R. E. Wendland, and Mrs. Eli Weston.



1961 Young Artist winners: Left to right, Tiberius Klausner, violinist; Shirley Verrett-Carter, mezzo-soprano; William Alton, pianist.



James Mathis, pianist, has just been presented by Mrs. Dougan with the Theodore Steinway Award given by Van Cliburn in 1959 as a memorial to Steinway. Mrs. H. L. Cliburn, the mother of Van, is shown on the left, with Mrs. Bullock on the extreme right. Mathis was a finalist in the Young Artist Auditions.



Miss Lois Pachucki, at left, pianist semi-finalist, receives a scholarship for a 1961 two weeks' Recording Workshop at the Inter American University in San German, Puerto Rico. Presenting the scholarship is Johana Harris (Mrs. Roy Harris), a concert pianist in her own right, and Head of the Piano Department of the University.



"Losers are winners" so said Harry Salter, independent producer of TV shows in New York City, as he presented a \$500 scholarship to: left, Miss Lois Pachucki, pianist, of Michigan and New York City, semi-finalist in Young Artist Auditions; and right, Miss Elizabeth Fischer, mezzo-soprano, Milwaukee, finalist runner-up.

NEW OFFICIAL FAMILY

Officers elected to serve for two years include the following: Mrs. C. Arthur Bullock, Canton, Pennsylvania, President. Mrs. Clifton J. Muir, Coral Gables, Fla. Vice President. Mr. J. Phillip Plank, Silver Spring, Maryland, Recording Secretary. Mrs. Clair McTurnan, Indianapolis, Indiana, Corresponding Secretary.

Mrs. Frank Freeto of Pittsburgh, Kansas, Treasurer. Four Regional Vice Presidents as follows: Mrs. Gilbert Burrell, Lansing, Michigan, Vice President in Charge of the Northeastern Region; Mrs. Frank Vought, Paincourtville, Louisiana, Vice President in Charge of the South-eastern Region; Mrs. Charles Pardee, Chicago, Illinois, Vice President in Charge of the Central Region; Mrs. Eli Weston, Boise, Idaho, Vice President in Charge of the Western Region.

Mrs. Arthur Wilkinson, Chicago, Illinois, will serve as Parliamentarian; Mrs. I. K. Saltsman of Carrollton, Ohio, will be Coordinator of Departmental Activities; Mrs. Hazel Post Gillette of Fort Worth, Texas, will be chairman of the State and District Presidents Council; Mrs. Harry Combs, Columbus, Ohio, Student Adviser; Mrs. Paul Benzinger, Oconomowoc, Wisconsin, Junior Coun-

selor; Mrs. Walter A. Knerr, Norristown, Pennsylvania, Chairman of the Past Presidents Assembly.

(See the new roster in this issue for latest information as of presstime.)

1963 CONVENTION COMMITTEE

The 1963 Convention Committee was elected at the final meeting of the Board of Directors held in Kansas City on Thursday. Mrs. Robert M. Fisher of Indiana, Pennsylvania, will serve as National Chairman and Mrs. David V. Murdoch of Pittsburgh will serve as Local Chairman. Other members include Mrs. Frank Freeto, Pittsburgh, Kansas; Mrs. Maurice Honigman, Gastonia, North Carolina; Mrs. Gilbert Burrell, Lansing, Michigan; Mrs. H. Leslie Sarles, Butler, Pennsylvania; Mrs. Lewis Young, Pittsburgh; Mrs. Ronald A. Dougan, Beloit, Wisconsin; Dr. Merle Montgomery, New York City; Mrs. Walter A. Knerr, Norristown, Pennsylvania; and Mrs. Warren E. Toner, Maplewood, New Jersey.

Dates of the 32nd Biennial Convention are April 18-28, 1963, in Pittsburgh, Pennsylvania, with headquarters at the Pittsburgh-Hilton Hotel, Mrs. Bullock said.

POLICY RESOLUTIONS FOR 1961-1963

Adopted at 1961 National Convention, Kansas City, Missouri

Whereas, The object of the National Federation of Music Clubs includes: "the promotion of American Music" and as there are innumerable eminently worthy compositions in the various forms of music; therefore,

RESOLVED, That the National Federation of Music Clubs engage in a greater promotion of American Music by continuing the "Parade of American Music" in February; by continuing the annual monetary award for the American group, or individual accomplishing the most for American Music overseas; by urging the use of more American Music on programs by Symphony orchestras, smaller symphonic groups, concert artists, radio, television, schools, colleges, music organizations. Federation artists and all performing individuals and groups.

Whereas, The United States is part of the Americas; and realizes the common bond inherent in music; therefore,

RESOLVED, That the National Federation of Music Clubs continue its interest and its use of the music of all of the Americas.

Whereas, The object of the National Federation of Music Clubs includes also "the promotion of American artists", and

Whereas, There are countless worthy American artists including our Federation artists; therefore,

RESOLVED, That the National Federation of Music Clubs encourage the engagement of more of our Young Artist winners. That special effort be exerted to present these Young Artists at State Conventions and on programs.

Whereas, The National Federation of Music Clubs considers that a nation's greatness is measured by its arts as well as by its science, and

Whereas, There has been an accelerated educational program in the field of science with an obvious curtailment of the educational program for the arts; therefore,

RESOLVED, That the great body of this Federation return to its respective regions and with urgent voice, and in behalf of the talented youth of our land, speak to all peoples and organizations, dealing with these problems, to enlist their interest in the preservation of music in our schools and colleges.

RESOLVED, That the National Federation of Music Clubs seek additional avenues whereby we may add encouragement and incentive to our youth through greater support of the Student Division, and through the medium of accelerated and concentrated activity and information and far-reaching publicity, thus advancing to the potential in our Student Division.

Whereas, There is a continuing need for string players and string teachers throughout the country; therefore,

RESOLVED, That the National Federation of Music Clubs continue the Crusade for strings; and

RESOLVED, That the membership actively encourage private teachers and students of strings and actively support a string program in the schools.

Whereas, The Federation merits a greater understanding of its aims and of its value to the artistic life of our nation; therefore,

RESOLVED, That concerted effort be made in Membership Extension; and a more thorough and concentrated analysis of

Federation aims be augmented through the following mediums: the press, radio, audio-visual, *Showcase* Music Clubs Magazine publications, public relations, and through greater enlightenment of our membership.

Whereas,

The spiritual power of music is recognized as an adjunct to faith in a great Christian nation; and

Whereas,

Sacred music is recognized as a great and powerful link connecting all faiths; therefore,

RESOLVED,

That the National Federation of Music Clubs continue its selection of the "Hymn of the Month" urging members of all faiths to sing these great hymns together.

Whereas,

The National Federation of Music Clubs has, through its music in Hospitals, given aid and solace to untold numbers; therefore,

RESOLVED,

That the National Federation of Music Clubs continue its Music in Hospitals program.

Whereas,

The objects of the National Federation of Music Clubs include the support of good will gestures toward other countries and promotes a greater understanding of cultural world conditions; therefore,

RESOLVED,

That the National Federation of Music Clubs continue its active support of the International Music Relations project, expressed by representation at the United Nations; also by the annual "Hands Across the Sea" broadcast and by continued representation on the committee for the "People to People" program, and through the International Music Council magazine, "World of Music."

Whereas,

The National Federation of Music Clubs Representative to the United Nations involves a distinct responsibility to bring the opinion and policies of the National Federation of Music Clubs to all areas of this Representative's work in the United Nations; therefore,

RESOLVED,

That the Representative of the National Federation of Music Clubs to the United Nations be placed in a distinct and separate category for the purpose of allying more closely the opinions of the policy makers and the functions of this Representative.

Whereas,

Radio and Television and Audio-Visual have become an integral part of our every day lives, and a powerful influence upon musical taste and cultural standards; therefore,

RESOLVED,

That the membership conduct a dynamic campaign in behalf of high standard musical programs on radio and television and through audio-visual means —programs that will not only entertain, but will inspire and encourage a better appreciation of fine music.

Committee: Mrs. Eli Weston, Chairman

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Pittsburgh . . . in 1963



Mrs. C. Arthur Bullock met with Mayor Joseph M. Barr of Pittsburgh to personally receive and accept Pittsburgh's invitation for the 1963 NFMC Convention. She also met with a number of prominent civic and cultural leaders of the city to acquaint them with the gigantic role of Pittsburgh in the planning and functioning of this anticipated event.

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Editor's Recital

IN the "wilderness" of vacation, your Editor suddenly was aware of a parallel.

Earlier people in this land saw the raw product, dreamed the dreams, gave their hours to trial and error, building pattern. And generation on generation built and grew using pattern and leaving new pattern. So it is today for civilization.

And so it is today for Federation. Our pattern from the past is in our history, our accomplishments—AND in our publications and in *Showcase*.

How many problems of the individual club have already been solved with answers available in the 150 or so publications at Headquarters? Have you seen the Publications List, available without charge, from Headquarters, Suite 900, 410 South Michigan Avenue, Chicago 5, Illinois?

And have you noticed the new Case History section in *Showcase* where we devote space to ideas that have worked in one state and might save time for planners elsewhere? Have you noticed the feature stories in *Showcase* on our venerable clubs whose roots and experiences go back 50, 60, 70, 85 years? We had to omit these two departments in this issue (and a number of other departments too) to make room for a full Convention report. But they'll be ready for you in the Fall issue.

Have you seen the many articles and comments by our Federation and music leaders of today as we outline our pattern?

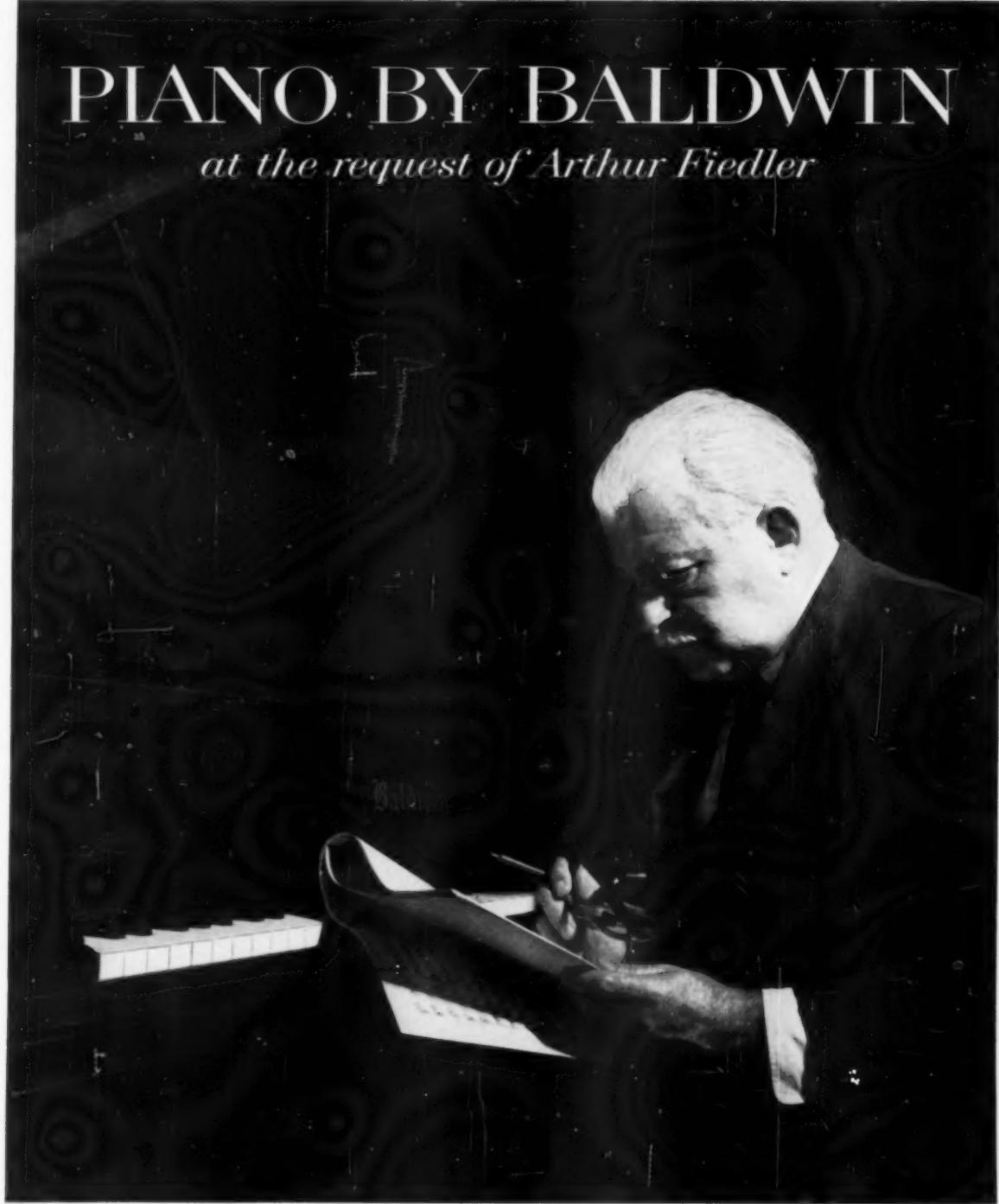
As a subscriber, yes, you probably do see some of these features which we love to gather for you. But many Federation workers do not have this opportunity. Please help us to let Federation workers in your club, community, state, know that minds and hearts of other days have left them a legacy of literature and that a segment of the not-yet-compiled history of today is being recorded page by page in *Showcase*.

Pattern, yes. Interdependence, yes. Sharing, yes. And when was it not so—if we want to grow to make our own unique and irreplaceable pattern.

I.W.

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